COVERING ALL DOCTOR WHO RPGS

DDWRPG

DIARY OF THE DOCTOR WHO ROLE-PLAYING GAMES

The fanzine devoted to Doctor Who Gaming

ISSUE # 20

"CURSE OF THE AMAORIAN SECTOR " ADVENTURE MODULE EXPANSION
"THE GHOSTS OF CASTLE CAMDEN" ADVENTURE MODULE
"GONE BUT NOT FORGOTTEN" ADVENTURE MODULE
"SOME STARS BURN OUT" ADVENTURE MODULE
DOCTOR WHO CARD GAME REVIEW - GAMER ETIQUETTE 109
NOT ALL WHO WANDER ARE LOST NOMADS ARTICLE
CHICAGO TARDIS 2012 CON REPORT - GALLIFREY 2013 CON REPORT
and MORE...

LOST DOCTOR WHO RPG MATERIALS DISCOVERED!

EDITOR'S NOTES

It's been a while. A LONG while. But we've been hard at work. We know this issue has taken us a long time to get out to print, but… this is the issue that most editors dream of being able to share with their readership—when you are able to present something that has never been known or seen before. For us here at DDWRPG, this issue comes as close to a "DISCOVERY OF MISSING DOCTOR WHO" that is possible within role-playing circles. Just as exciting for us as discovering a lost episode of the television series, we are able to present to you content related to the FASA *Doctor Who* role-playing game that was unknown and thought lost forever. To say that our staff is excited about this would be an understatement. We really hope that you share this excitement with us and enjoy what we are able to present to you. A special thanks needs to be given to Ross Babcock, the President of FASA, for his efforts in sharing this amazing information with us. We also extend a special thanks to Ray Wininger, one of the original FASA writers that we interviewed in this issue, and who filled us in on even more information we never knew about the original *Doctor Who* RPG. Providing historical information and documents gives us amazing context to our whole hobby.

But this issue is not a FASA-centric issue. We present reviews and news of upcoming Cubicle 7 *Doctor Who-Adventures in Time and Space* materials, as well as adventure modules and more that can be used for whichever *Doctor Who* RPG you prefer to play.

With excitement shared with you,

-Nick "Zepo" Seidler [Editor, DDWRPG]

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www.facebook.com/ddwrpg

Download our fanzine online at:
http://homepages.bw.edu/~jcurtis/modules.htm

THANKS TO CONTRIBUTORS **Ross Babcock, Steven Dieter, Lance Ducker, Eric Fettig, Brody Haslup, Steve Hill, Robert Saint John, Jeff Johnson, Dennis Kytasaari, John Lavalie, Jeff Miller, Pete Murphy, Mark Anthony Quested, Neil Riebe, Chris Shaw, Siskoid, Ade Smith, and Ray Wininger.**

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This issue of the fanzine is dedicated to the editor's friend Theresa from long ago who first introduced our editor to Doctor Who circa 1982. That was a life-changing day and he has enjoyed and appreciated how it has affected his morality, imagination and love of learning ever since. Our hat is off to you Theresa, always.

BBC
DOCTOR WHO
ADVENTURES IN TIME AND SPACE
BBC
DEFENDING THE EARTH:
THE UNIT SOURCEBOOK

REVIEW: DEFENDING THE EARTH: THE UNIT SOURCEBOOK SUPPLEMENT

▮▮▮▮▮ of ▮▮▮▮▮

DOCTOR WHO-AiTS RPG SUPPLEMENT
CUBICLE 7 (2012) - PRODUCT #CB71104
ISBN 978-1-907204-43-2
MSRP £23.99 /$34.99

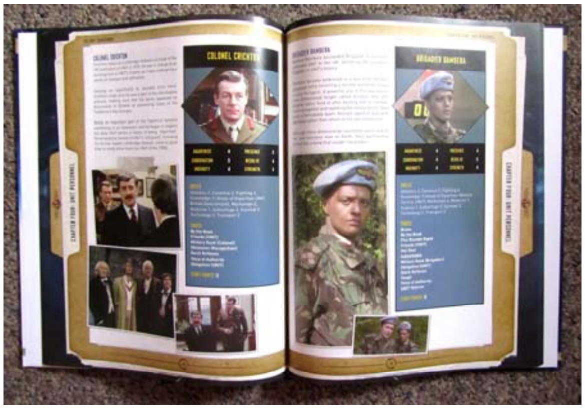
The second supplement for the *Doctor Who-Adventures in Time and Space* role-playing game has finally been released in print form. With the BBC allowing Cubicle 7 to release expansion supplements in book form (the set had originally even planned and even laid out as a box set), the long-awaited *Defending the Earth: The UNIT Sourcebook* supplement has finally gone to print and been delivered to those who ordered it (it was first offered for order in 2010 by cubicle 7). For those that are curious, the set is definitely worth the wait!

Inside the pages of the exquisitely bound and color printed hardcover is a plethora of information that truly expands the *Doctor Who* gaming experience even more than the previous *Aliens and Creatures* box set did. What can gamers expect inside the cover of this 160 page book? The book begins with a history of UNIT that avoids the controversial UNIT dating controversy by simply describing certain on-screen encounters rather than giving them concrete dates. Later in the history, the retconned "Mawdryn Undead" dating seems the order of the day as the Brigadier's retirement and placement of modern UNIT stories are addressed and given specific dates. The book then gives us an overview of "Modern UNIT" as it is called. In this section, rules are presented for the creation of an operating "base". Special rules, as well as traits (good and bad) for bases are presented, allowing GMs to create a center of operations for earthbound adventures that characters may be a part of. This section includes stats for UNIT vehicles (from jeeps, to tanks, to hovercraft). A small section of gadgets is included (surely these would have been gadget cards had the box set design stayed intact) and more than enough information on UNIT as an organization and how it operates.

One of the more interesting inclusions is a chapter of "UNIT Personnel", which give stats for many of the UNIT members that have appeared on-screen. Sadly this is very officer heavy rather than featuring NCOs or grunts (sorry, no CPL Bell). But the section is excellent for including various generic templates for UNIT characters, as well as presenting UNIT specific traits that can be used. The first stat for a non-currently-on-TV Doctor is presented here (the Third Doctor) so we will see if Cubicle 7 stay consistent with their future releases. Also, a UNIT-era Sarah Jane Smith stats are given, as well as the Doctor's various companions related to UNIT (Liz Shaw, Jo Grant, Harry Sullivan). Perhaps the most exciting part of the supplement are the expanded combat rules that are in the book. For those who run more adventurous and combat-oriented games, this supplement fleshes out the rules that one might have wished to see in the original game. Sure the supplement starts with the canned "guns are bad in *Doctor Who*" reminder, but then expanded rules on marksmanship and sniping, expanded weapons tables, expanded explosives rules, as well as rules on mass battles (using new "squad cards") are presented. If you want a bit more action in your *Doctor Who* role-playing experience, this supplement will help you out. The book ends with a section on covering up UNIT operations, a special section on gamemastering UNIT adventures, as well as two UNIT adventures ("Prison of the Slavers" and "Mind the Gap") and numerous story seeds (that again would have been part of an adventures handout if it were a box set).

Overall, this set takes the *Doctor Who-AiTS* RPG and gives it the adult flair that experienced gamers wish would (or could?) have been included in the core set. In our estimation, it is an expansion that should not be missed. Even if one does not want to add action, violence, or realism into one's game, this supplement gives stats, information, and equipment that will enhance any *Doctor Who* RPG.

5 out of 5 TARDISes.



A LOOK INSIDE THE HARDCOVER BOOK

REVIEW: THE TIME TRAVELLER'S COMPANION SUPPLEMENT

▮▮▮▮½ of ▮▮▮▮▮

DOCTOR WHO-AiTS RPG SUPPLEMENT
CUBICLE 7 (2012) - PRODUCT #CB71103
ISBN 978-1-907204-42-5
MSRP £26.99 /$39.99

The most recent release, at least as an electronic PDF file, for the *Doctor Who-Adventures in Time and Space* RPG is the long-awaited supplement *The Time Traveller's Companion*. The supplement itself is aimed at giving information on time travel, the Time Lords, and TARDISes, and thus is a desired sourcebook for many Whovian gamers.

The book opens with an introduction, followed by a history of the Time Lords and the planet Gallifrey. There are numerous concepts introduced in this supplement's history that come from some sources other than the television show (for example that idea that the Time Lords accidentally created a "morphic field" causing many other creatures to look humanoid like them comes from the *Doctor Who* novel *Lucifer Rising*). Other details are simply expanded upon by the writers with no canonical evidence from the series (for example that the Citadel on Gallifrey used dimensional engineering to house almost the entire population of the planet, or that Gallifreyan children are discouraged from "play"). As with all resources for a game based on a TV show currently in production, the writers have had to make certain assertions that may prove to be accurate or may prove to be off base as the series continues to unfold. Just as with the expansions of the FASA supplements, the writers need to be given a certain amount of latitude whether or not then GM or players agree with their vision of how TARDISes work or how Time Lord society exists.

The third chapter gives rules for special Time Lord character creation, including the introduction of new good and bad traits. Again there is some latitude here beyond what is concretely known from the TV series, such as suggesting that certain Time Lord chapters are more adept at certain skills. This section also includes rules on regenerations. Some optional skills, such as shifting traits when regenerating, were quite interesting additions. Also, numerous charts are given in this section for players to make use of when undergoing a regeneration.

The book's fourth chapter takes an in-depth look at time travel. Time rifts, time eddies, chronic hysteresis, the Blinovich Limitation Effect, as well as parallel universes and time lines are all covered and more. This is a fun look at all of the different ways that the series has been inconsistent (or should we say "creative") in introducing various paradoxes and considerations to time travel in the show. Again, the writers needed a bit of flexibility in regards to canon to make it all work, but all the information is presented in a fairly even tone that fits it all together. It is somewhat gratifying to see the concept of "Temporal Nexus Points" included in this section as this is a concept that was first introduced in the FASA *Doctor Who* RPG's "A Sourcebook for Field Agents" that was later used in other *Doctor Who* media, and now continues in the DWAiTS game. The section continues with information on Space-Time Navigation, including various non-TARDIS means to time travel, as well as modifiers for successful rolls.

The fifth chapter is entirely devoted to the TARDIS. From TARDIS use to maintenance, this section covers all a GM will need to allow a player to customize and use the proper parts (and technobabble) of the console. Addressing items such as the Hostile Action Displacement System (HADS), the ship's state of "temporal grace" (due to the Internal Weapon Deactivation System), the telepathic circuits and more systems, this sections gives those readers a deep look into the TARDIS and all of its controls. The books goes much further, such as introducing rules on the use of a chameleon arch, and these expansive rules are quite welcome to the book. However, a less than needed trait addition here was "Percussive Maintenance" which gives a skill to hit an object and fix it. While this was an interesting quirk of the Doctor's to hit the console in the show, it is not worthy of a full trait in an RPG giving the suggestion that one can fix anything with a bump of the fist. But if you like that idea for a trait, then use it!

The TARDIS chapter continues with a look at various TARDIS rooms (including the quite common-sense solution to the continuity issue seen in "Doctor Who (the TV Movie)" of the Eye of Harmony being located inside the

Doctor's TARDIS — and it is explained that this is simply a link to the actual Eye of Harmony on Gallifrey). Rules and a template for designing your own TARDIS and console are included, which include special traits for them. As TARDISes are semi-sentient living machines, rules for growth and advancement of the vessel is given as well. At this point the section of the book for both players and Game Masters ends, and the rest of the book gives info simply for GMs.

The following three chapters makes use of the "unwritten history" of the Time Lords and documents many of the Doctor's encounters with others of his race. Stats for Morbius, the War Chief, Omega, the Master (in decrepit form), Drax, The "Meddling" Monk, the Rani, Romana (pictured in her second incarnation), and the Master Reborn (as John Simm, in what the book says is his 17th Incarnation [perhaps true, but it should be the 18th if one considers the stolen body of Tremas as the Master's 13th, the snake in the TV movie as the 14th, the body of Bruce (Eric Roberts) in the TV movie as the 15th, Derek Jacobi's Professor Yana Master as the 16th, the first John Simm body with brown hair as the 17th, and the reconstituted John Simm body with blonde hair as the 18th). But a count like this is arbitrary (do you count the snake?), and Cubicle 7's team has hit the nail on the head when they refer to the Master as having a 17th "incarnation" rather than "regeneration". It is attention to detail such as this that makes C7's *Doctor Who* output so solid. Template characters are given for a standard Time Lord, a Cardinal, a Castellan, a High Councillor, a CIA Agent, an Outsider, a Chancellery Guard, a Plebeian (Gallifreyans who never attained Time Lord rank), and Scions of Gallifrey (those non-Gallifreyans who have attained some Time Lord abilities, such as River Song). The section also gives more detail to the various objects of Rassilon, as well as weapons from the Time War. Rules on judging regenerations are also provided.

The ninth chapter visits Game Master rules and complications for the time travel elements mentioned in chapter four. A nod to the FASA game reappears here when the concept of Gallifrey Absolute Time is reintroduced (another solid common sense Whovian idea, but first formally introduced in the FASA game [*Ed.-And mentioned to give a nod to the consistency of these ideas between role-playing games*]. Many rules for time travel are introduced here, as well as charts giving results and difficulty levels that will be useful in many games. Some story seeds are presented as well. The book continues with an appendix that gathers together the traits, and presents numerous charts. Some of our favorites charts were the TARDIS System Damage ones requiring the use of rolling a d666 (that would actually be rolling a d 6 three times [d6, d6, d6]), but we liked the ominous tone of the roll. The game also includes a TARDIS design sheet, to allow characters to populate their own consoles with controls, and then use the console template to keep track of damage or problems. Overall this was a fun addition. The only criticism of TARDIS design would be that one is limited in what traits can be chosen for a TARDIS, but generally all of those traits are seen on the Doctor's TARDIS. Why do other Time Lords, presumably with newer and more advanced TARDISes, get few abilities for their Time Travel Capsule? The appendix ends with some gadget cards and is followed by a very helpful index.

While we have made the point that some items included in *The Time Traveller's Companion* are not canonical to the TV show—our point should not be confused with the fact that we are given so many useful rulings to use in game play. Some Game Masters may simply need to be able to tell their players that this sourcebook may not apply entirely to one's specific campaign (as is true of any game's sourcebook). Just as the pages before the GM section of the sourcebook state: "...all the rules included are optional". That is the strength of this offering. So much good information and helpful rules are included that it should be a delight for all Whovian gamers. While we reviewed the electronic PDF version release of the supplement (with a few small errors such as some page numbers still mis-listed as "XX" as a place holder), Cubicle 7 have announced that the print version of the book has been sent to the printer, and that the hardcover version should be available in February/March of 2013 or soon after. Add this to your stash.

4½ out of 5 TARDISes.

DOCTOR WHO
BBC
Adventures in Time and Space Roleplaying Game

DWAITS FORUM UPDATE

The "unofficial" *Doctor Who-Adventures in Time and Space* forum, recently got a design update. The forum is an excellent place for updated news and discussions related to the DW:AiTS RPG. Be sure to visit it at:

http://dwaitas.proboards.com/index.cgi

PRIMEVAL
A ROLEPLAYING GAME BY
GARETH RYDER-HANRAHAN
impossible
CUBICLE 7 SEVEN

REVIEW: PRIMEVAL RPG

▮▮▮▮ of ▮▮▮▮▮

ROLE-PLAYING GAME
CUBICLE 7 (2012) - PRODUCT #CB72000
ISBN 978-0-85744-071-6
MSRP £26.99 /$39.99

The *Primeval* Role-Playing Game was released in August at GenCon and presents a game that follows the *Primeval* TV show, another time-travel oriented British television offering that is great fun and worthy of an RPG of its own. If one opens the book to the first page and looks at the credits, one will make a quick discovery and that is that the game system for this offering is “based on *Doctor Who: Adventures in Time and Space*”. That means that this book of rules dealing with another time travel show, and featuring additional rules is completely compatible with the *Doctor Who-AiTS* RPG. So in a sense, one can view this as an additional sourcebook for the Whovian game!

On opening the book, it is clear that the game has been graphically designed with the *Primeval* aesthetic, a more adult show as evidenced by blood splatters that highlight each page number. The look is spot on to what is presented in the *Primeval* series, and as with most of Cubicle 7’s output, the game is glossy, colorful, and illustrated with numerous color photos from the series. The book itself starts with a general introduction of the *Primeval* universe, and chapters follow on what role-playing is, about how to use the book, as well as a basic explanation of how gaming is done. Character creation is covered, mimicking the system we know so well from DWAiTS*.* After this, a look at the Anomaly Research Center (ARC) is given, which fleshes out the setting, as well as a section on unique types of characters. The game continues with the presentation of the rules followed by a section on equipment and technology. It also addresses the issue of cover-ups, a look at various pre-historic times in Earth history, and also presents rules on creating monsters and dinosaurs .

A section on time travel was particularly interesting, addressing the anomalies seen in Primeval, but also expanding on these rules to cover such things as temporal damage, which can be ported over to a *Doctor Who* RPG. Sections on Gamemastering, creating adventures, dealing with conspiracies, and handling future play are also covered. The book ends with an adventure (“Primeval Woodlands”), a handy index, and a character sheet.

This author was fortunate enough to playtest this game and Game Master it at GenCon 2011 a year before release. At that time only the DWAiTS rules were available for use and C7 had only provided the *Primeval* character sheets and the adventure module (named “Message in an Anomaly” which is not the adventure included in the final book). Because the game used the DWAiTS engine it played very well. Now with a complete rules set of its own, and with better fleshed out supporting materials the game is a dream. Fun to play and true to its original source material, the *Primeval* RPG is a smooth game for character creation and makes a mark as a completely original product as well. *Doctor Who* gamers should be excited because it is rare that an RPG is released that is completely compatible with the system they already use. Ultimately, this game is thus a complete cross-over sourcebook for Whovians that presents a completely new setting and expanded rules for their own game.

If one is looking for an expansion of the *Doctor Who-Adventures in Time and Space* that focuses on time anomalies and stats for prehistoric creatures, this is the game for you! Even on its own this is a worthy addition to any gamer’s library. Perhaps this will become the DWAiTS “stealth” sourcebook with only the most hardcore of Whovian gamers adding it to their collection, but it really deserves to sit on the shelf with the other DWAiTS offerings as the material is so compatible. On that note, if one has not watched Primeval as a series… do it now.

4 out of 5 TARDISes.

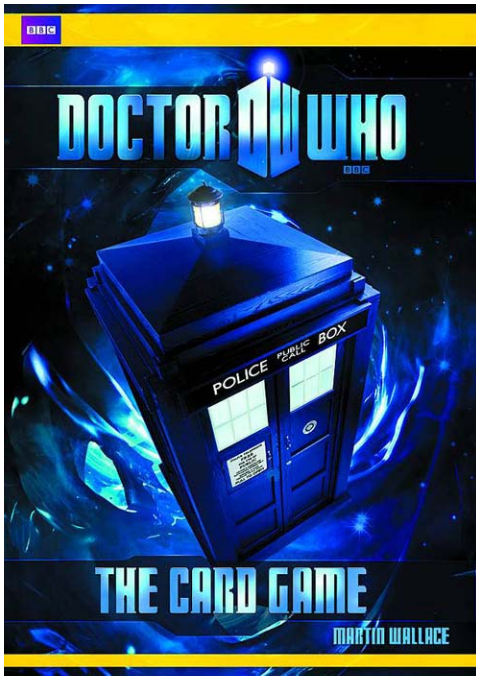
PRIMEVAL
A ROLEPLAYING GAME BY
GARETH RYDER-HANRAHAN
impossible

THE HARDCOVER BOOK ITSELF

REVIEW: DOCTOR WHO–THE CARD GAME

▮▮▮½ of ▮▮▮▮▮

CARD GAME
CUBICLE 7 (2012) - PRODUCT #CB72190
ISBN 978-0-85744-150-8
MSRP £20 / $30



The *Doctor Who Card Game* is a new game released by Cubicle 7 related to the *Doctor Who* franchise. It is not a supplement for the RPG but can serve as a complementary game for those who want to take a break from role-playing and engage in a bit of strategy gaming. The card game itself comes with all the cards and counters needed to play and it was nice to see that all items were included. It was also excellent to discover that this is a complete set, and not a starter set for a collectable card game which would put everyone hundreds of dollars in the hole trying to gather all the cards. Hats off to C7 for choosing to release a complete game.

The card game itself is easy to learn once one gives the rulebook a quick read and engages in a quick shakedown of game play (the rules can be found for all at: **http://www.cubicle7.co.uk/downloads/DWCGRules.pdf**). Passing cards to the right as game play continues to the left takes some time to get used to, but after a number of turns it becomes fun. The passing of cards in the hand to the player who plays before you on the next round at the table means that one must be strategic in both playing one's cards and ensuring that the other player does not get cards that can be of especially useful value to them as well. The game is thus laden with various strategies for success, and game play can take many different avenues. The core mechanic of the game has players establish a set of places that have a victory point value. A player must defend their own location cards with Doctor and companion cards, while at the same time (as villains) attacking others' location cards. At the end of the last turn, whoever has the most points of controlled locations wins the game. The core strategy is simple, but there are many ways that play can unfold and that makes that game exciting and fun. It also means that the *Doctor Who Card Game* has immense replay value.

In our playtests, the game was fun, engaging and filled with discussions and numerous finger-pointing moments as the strategy of the game unfolded. The biggest weakness is that when certain cards are played, it is nearly impossible to gather enough other cards to counter the stronger card. None the less the game is enjoyable, but not quite as dynamic and personal as the role-playing game itself. A worthwhile and amusing diversion.

3½ out of 5 TARDISes.

THE CONTENTS UNBOXED

THE GAME BEGINS

PLAYING CARDS TO DEFEND

DISCUSSING THE RULES

TALLYING THE FINAL SCORE

CUBICLE 7 PRODUCT NEWS

Cubicle 7 are working hard on what may be the best anniversary gift for the 50th Anniversary of *Doctor Who* this year. The company officially announced on 07 February 2013, the release a full line of Doctor specific sourcebooks that they will be releasing for the game.

Here are the details in the words of the Cubicle 7 press release itself…

BBC
DOCTOR WHO
ADVENTURES IN TIME AND SPACE
THE FIRST DOCTOR SOURCEBOOK
THE SECOND DOCTOR SOURCEBOOK
THE THIRD DOCTOR SOURCEBOOK
THE FOURTH DOCTOR SOURCEBOOK
THE FIFTH DOCTOR SOURCEBOOK
THE SIXTH DOCTOR SOURCEBOOK
THE SEVENTH DOCTOR SOURCEBOOK
THE EIGHTH DOCTOR SOURCEBOOK
THE NINTH DOCTOR SOURCEBOOK
THE TENTH DOCTOR SOURCEBOOK
THE ELEVENTH DOCTOR SOURCEBOOK

SPINE VIEW OF ALL THE PROPOSED DOCTOR SUPPLEMENTS TOGETHER

To celebrate the 50th Anniversary of Doctor Who, we are releasing a series of Doctor Sourcebooks for the Doctor Who: Adventures in Time and Space *role-playing game.*

Each book will take an in-depth look at an incarnation of the Doctor, featuring his companions, enemies, allies, gadgets and more. We will present each of his adventures, giving an overview of the action and themes, exploring how you can use them in your games. We'll also give you suggestions for further adventures based on the events depicted.

As well as being packed with information for use in your games, the books will be full of images from that Doctor's incarnation, and will be a wonderful fan resource for the show's history. We're even keeping the first two in black and white to stay true to the feel of the show!

The books will be US letter-size (standard RPG size, 8.5"x11") and 160 pages long with a hard cover. The First and Second Doctor Sourcebooks will feature full colour covers and period-appropriate black and white interior; all the others will be in full colour throughout. We have commissioned a montage of the eleven Doctors, which will run across the spines of the Sourcebooks when they are on the shelf.

Subscription deal

We're offering a time-limited subscription deal to give fans of the game a way to get themselves a great deal on these books, have them sent as soon as they are available, and to support us in the creation of this series. The first six books are at various degrees of readiness, which is a big up-front investment for us, so your support would be very much appreciated!

There are two deals available:

Deal 1 – the full set

This includes:

- *All 11 titles: The First, Second, Third, Fourth, Fifth, Sixth, Seventh, Eighth, Ninth and Tenth Doctor Sourcebooks, plus the Eleventh Doctor Sourcebook One.*
- *Both physical copies and PDFs*
- *All Doctor Who short PDF-only products released in 2013 (at least three)*
- *The MSRP for these books will be $385/£264 plus shipping – the subscription deal is $315/£216 plus shipping, a saving of $70/£48 – two free books!*

Deal 2 – the early years

This includes:

- *Six titles: The First, Second, Third, Fourth, Fifth, and Sixth Doctor Sourcebooks*
- *Both physical copies and PDFs*
- *The MSRP for these books will be $210/£144 plus shipping – the subscription deal is $175/£120 plus shipping, a saving of $35/£24 – one free book!*

Shipping

The shipping rate depends on where the books are delivered to – 10% of the total order for UK/USA, 20% for Canada/Europe and 35% for everywhere else.

Timescale

The First Doctor Book is due to be delivered in April, with the PDF being available in February. The Second Doctor Book is almost complete; the majority of the writing is finished on the Third and Fourth Doctor books and the Fifth and Sixth are underway. We aim to release a book every other month as a minimum, and hope to bring them out quicker than that. Of course, unanticipated delays can crop up, and in this case we will communicate with you on progress. In any case, subscribers will receive both the books and the PDFs as soon as they are available.

Cancellation and refunds

If, for whatever reason, you need to cancel your subscription, we will refund your subscription fee in proportion to the number of books you have already received – for example, if you need to cancel after the 3rd book of deal one, you will receive a refund of 8/11 of the total paid.

Without further ado, a first look at The First Doctor Sourcebook *cover:*

This announcement was welcome news for *Doctor Who* fans and gamers looking forward to an expanded line for the DWAiTS RPG. It is also wonderful to see that though there is limited canonical material (information from broadcast TV stories) available for the 8th Doctor, that he will indeed get his very own sourcebook for the line. DDWRPG reported on the offer on our facebook page.

A look at the preview of *The First Doctor Sourc*ebook that was posted on line seems to indicate that the books will follow a Doctor's tenure story-by-story and address elements seen in the television series as it appeared in the program. The first sourcebook has now been released and the second Doctor set is expected in hardcover soon.

These sourcebooks are particularly welcome, and will significantly expand the range of the *Doctor Who—Adventures in Time and Space* line. If one wants to see this one's self, you can look at the preview by using the link below.

BBC
DOCTOR WHO
ADVENTURES IN TIME AND SPACE
50 YEARS
1st DOCTOR 1963 - 1966
THE FIRST DOCTOR SOURCEBOOK

THE FIRST DOCTOR SOURCEBOOK COVER

A preview of *The First Doctor Sourcebook* can be found on-line at:
http://www.cubicle7.co.uk/wp-content/uploads/2013/02/1st-doctor-sourcebook-Preview.pdf

The deadline to subscribe has already passed, but for those interested the info could once be found at:

Full Set Subscription deal:
http://shop.cubicle7store.com/epages/es113347.sf/en_GB/?ObjectPath=/Shops/es113347_shop/Products/CB71190

The Early Years Subscription deal:
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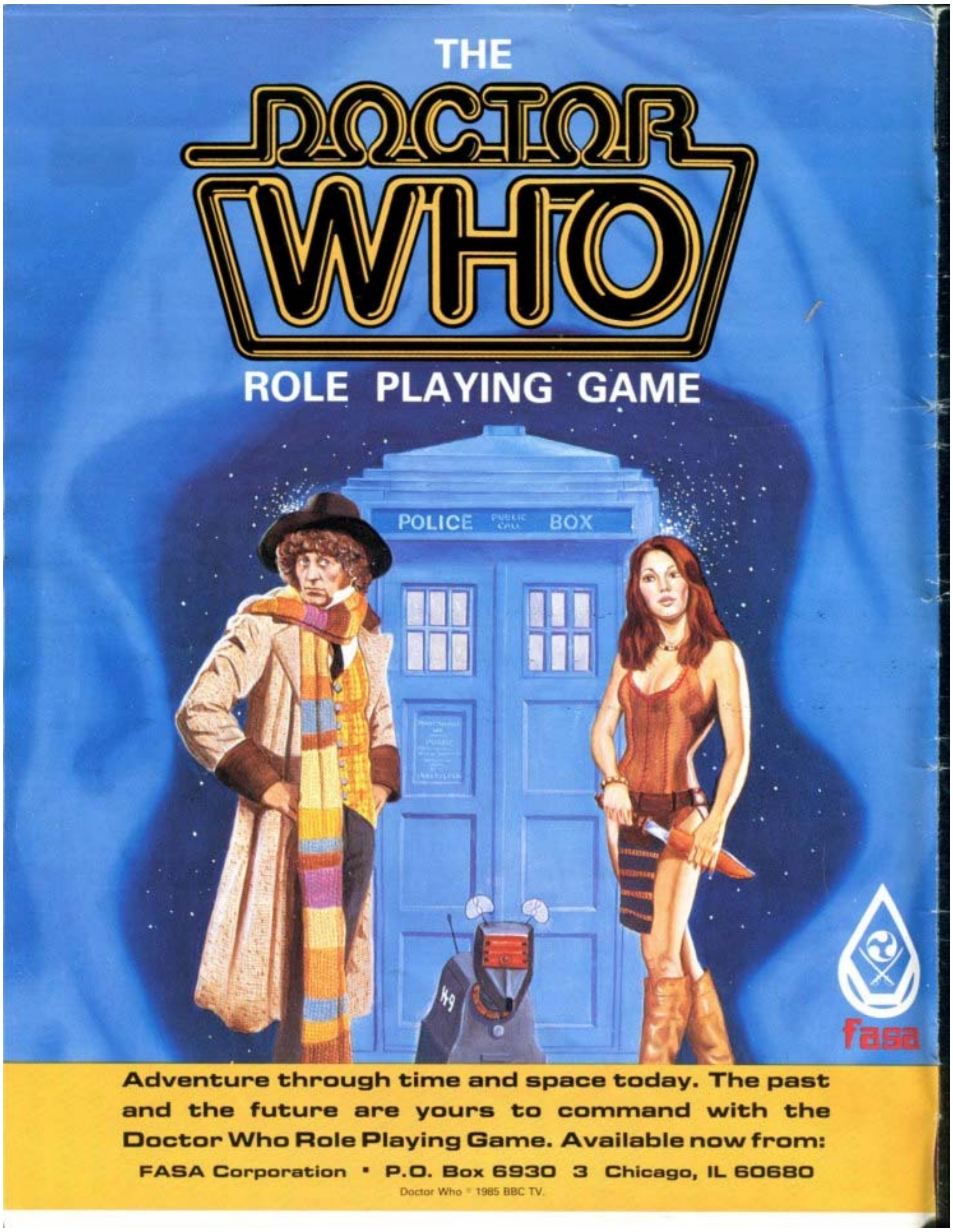
FASA FOLLOWUP

After our colossal issue last month on the FASA *Doctor Who* role-playing game, there are a few other bases we wanted to cover or touch base on that could not be confirmed by the time we went to print, so we include here a number of additions that are worthy of note for the issue.

MICHAEL P. BLEDSOE: (19 March 1956 - 05 May 2006) Co-author of the *Doctor Who* RPG was a game designer that Boardgame Geek reports was from Biloxi, Mississippi. He was a teacher, and also taught Sunday school. In fandom he was a co-founder of CoastCon. He is known for his *Remington Steele* fan fiction, as well as his FASA writing. For the *Doctor Who* RPG he is credited in the following works: Concept for the core rules box set's *Games Operation Manual* and *The Player's Manual*, design in *The Player's Manual*, and designer and writer for the core rules box set's *A Sourcebook for Field Agents*; Design Assistance on *The Master* supplement ; Technical Advisor for *The Warrior's Code* adventure module; Assistance (to Pat Larkin) on the "Time Pirates" adventure module found in *Stardate* magazine Issue #7; Co-writer, with Margret Weis, of the "Doctor Who (All Six!)" article in *Dragon* magazine Issue #116.



Adventure through time and space today. The past and the future are yours to command with the Doctor Who Role Playing Game. Available now from:

FASA Corporation • P.O. Box 6930 3 Chicago, IL 60680

Doctor Who © 1985 BBC TV.

ORIGINAL DOCTOR WHO RPG ADVERTISEMENT (with unused cover artwork)

FASA EARLY 1985 ADVERTISEMENT - In March of 1985 only a few weeks before the final version of the game was printed and released, an advertisement for the FASA *Doctor Who* Role-Playing Game ran in issue #5/6 of Stardate magazine. This advertisement was the first real full color look at the role-playing game that anyone had seen. The ad announced that the game was now available.

Most interesting about the advertisement itself is that it featured some stunning artwork of the 4th Doctor, K-9 and Leela standing in front of the TARDIS. All of them were in front of a star field which itself was inside the hood of a cloak (perhaps the Master's?). The artwork was nice, gave the ad a good Doctor Who feel, and made Leela look rather sexy as well—even if the TARDIS was missing its light on the top.

It is believed that this art was the original proposed artwork that FASA wanted to use for cover of the *Doctor Who* RPG box set. However, it is thought that clearances for the actors (especially for the use of K-9) could not be secured before printing. Instead, the final 1st Edition box sets would feature a different painting. At first glance alone, this cover artwork may have done better to sell the game to new players.

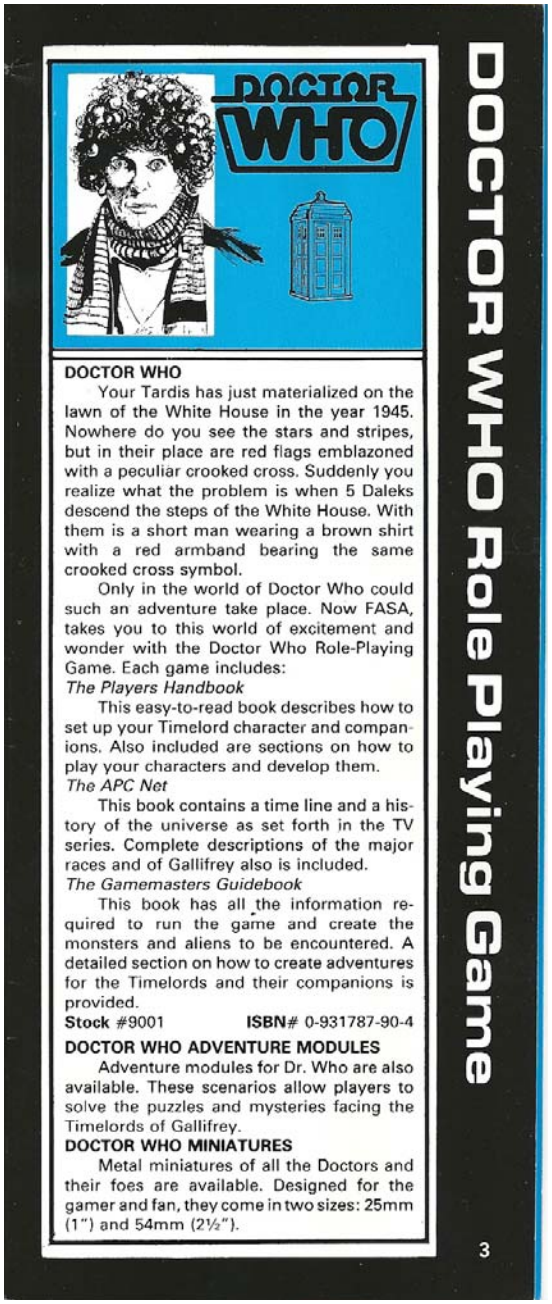
FASA 1985 CATALOG - This catalog, which was included in some of the earliest boxes of the FASA *Doctor Who* role-playing game, features the original game description with the errored text about when "...5 Daleks descend the steps of the White House". This text would be changed in other catalogs and promotional materials as "Descending the ramp of the White House are 5 Daleks…"

Also interesting to note in this catalog is the entry that FASA themselves give in relation to added material for the *Doctor Who* line. The catalog says that adventure modules are "available", though they were not yet printed. An entry on miniatures states that there are two sizes of miniature available 25mm (1 inch) and 54mm (2½ inch). The larger miniatures were never made or released, but it seems that FASA once planned to.

Interestingly, the catalog also features a few other product lines such a *Masters of the Universe* RPG, a *Battlestar Galactica* game, a game called *Combots*, a *Last Starfighter* combat game, the *Star Trek* RPG, and a new game called *Battledroids* (which would soon be renamed *Battletech*, after a legal problem with Lucasfilm who have control of the word "droid").

FASA CORPORATION
CATALOG
Price: $1.00
1985
fasa
THE FUTURE IN GAMING

FASA 1985 CATALOG COVER


DOCTOR WHO
DOCTOR WHO Role Playing Game
3

DOCTOR WHO

Your Tardis has just materialized on the lawn of the White House in the year 1945. Nowhere do you see the stars and stripes, but in their place are red flags emblazoned with a peculiar crooked cross. Suddenly you realize what the problem is when 5 Daleks descend the steps of the White House. With them is a short man wearing a brown shirt with a red armband bearing the same crooked cross symbol.

Only in the world of Doctor Who could such an adventure take place. Now FASA, takes you to this world of excitement and wonder with the Doctor Who Role-Playing Game. Each game includes:

The Players Handbook

This easy-to-read book describes how to set up your Timelord character and companions. Also included are sections on how to play your characters and develop them.

The APC Net

This book contains a time line and a history of the universe as set forth in the TV series. Complete descriptions of the major races and of Gallifrey also is included.

The Gamemasters Guidebook

This book has all the information required to run the game and create the monsters and aliens to be encountered. A detailed section on how to create adventures for the Timelords and their companions is provided.

Stock #9001 **ISBN**# 0-931787-90-4

DOCTOR WHO ADVENTURE MODULES

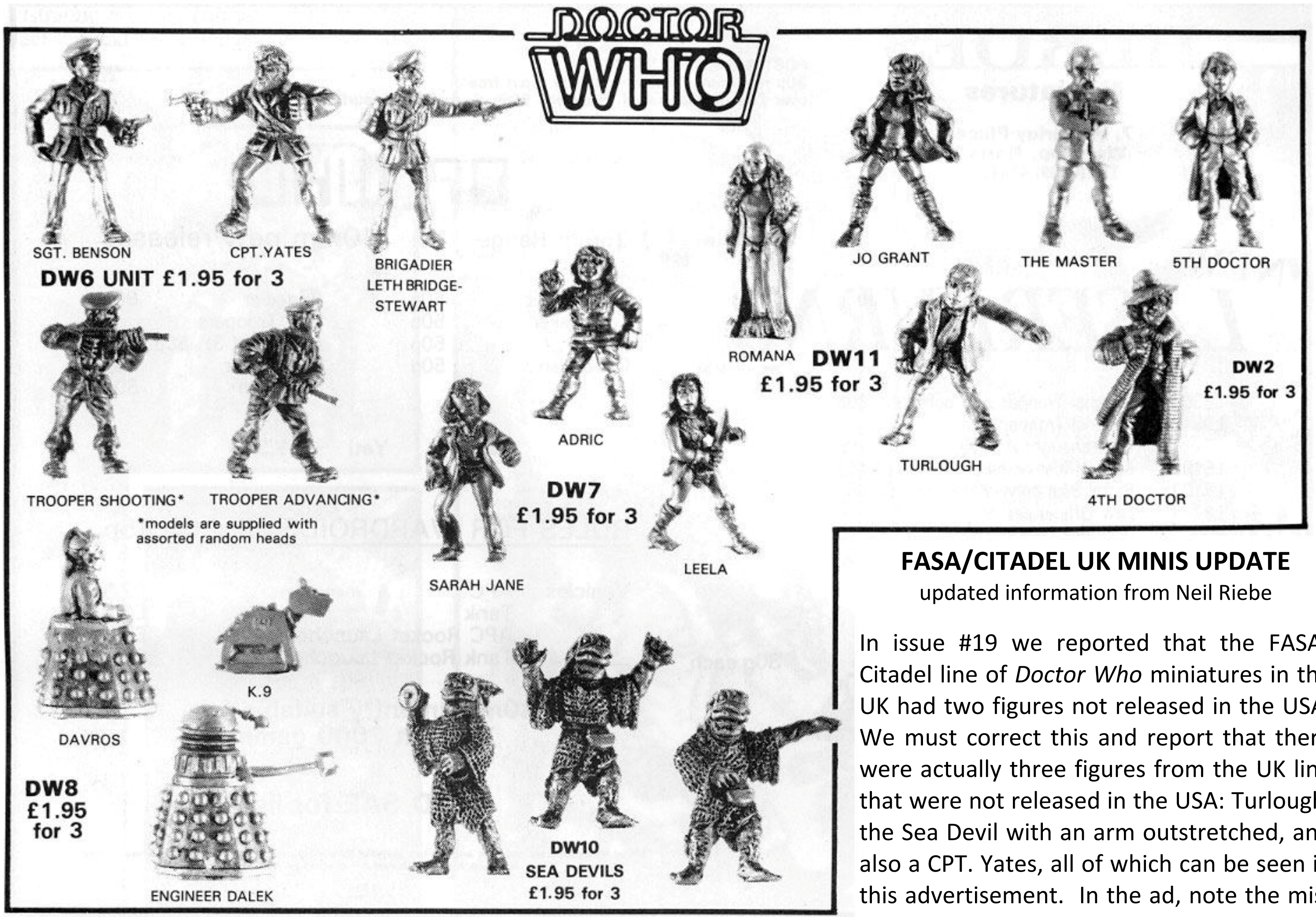
Adventure modules for Dr. Who are also available. These scenarios allow players to solve the puzzles and mysteries facing the Timelords of Gallifrey.

DOCTOR WHO MINIATURES

Metal miniatures of all the Doctors and their foes are available. Designed for the gamer and fan, they come in two sizes: 25mm (1") and 54mm (2½").

ENTRY ON THE DOCTOR WHO RPG

FASA ADVERTISING POSTER - The price guide to *Doctor Who* collectables (which our editor wrote the role-playing sections for) named *Howe's Transcendental Toybox* reports that there was a special "Role-Playing Game Cover Art" poster that was made to help advertise the FASA *Doctor Who* RPG at stores. [The item is listed in the "Posters" section on page 337 of the 1st Edition of *Howe's Trascendental Toybox*, and on page 405 of the second edition of the book.] The report of this poster came from another source, and we have not actually seen a copy of it ourselves. We presume that it was most likely a folding poster (roughly 17'' x 22'') that featured the cover of the box set of the game (presumably the first edition box cover art). As this was reported as an advertising item for stores, we presume that the poster was released around 1985 as part of the initial advertising for the game. While we have not seen this poster ourselves, we have no reason to doubt that it was in fact produced. However, our desire for accuracy and completeness continues, and we ask any of our readers who may encounter a copy of this item to please contact us (and even better send us a photograph of it) at our editorial e-mail address which is seilder@msoe.edu .



(Above) ADVERTISEMENT FOR UK CITADEL/FASA MINIATURES FROM c. 1986

FASA/CITADEL UK MINIS UPDATE

updated information from Neil Riebe

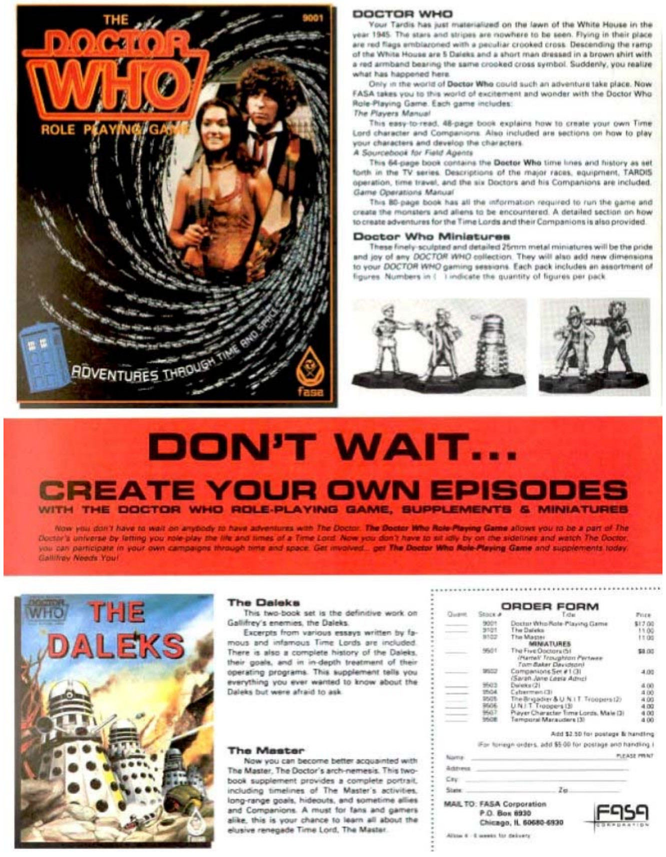
In issue #19 we reported that the FASA/ Citadel line of *Doctor Who* miniatures in the UK had two figures not released in the USA. We must correct this and report that there were actually three figures from the UK line that were not released in the USA: Turlough, the Sea Devil with an arm outstretched, and also a CPT. Yates, all of which can be seen in this advertisement. In the ad, note the misspelling of Benton's name and that promise that the UNIT troopers were to come with assorted random heads (to which the best of our research they did not).

FASA ADVERTISEMENTS

FASA did a fairly extensive job promoting their *Doctor Who* role-playing game in the years that the game was active. Before the game saw release in early 1985 there were various interviews in *Doctor Who* fanzines promoting the upcoming release as well as FASA attending various trade shows such as GenCon and promoting the release of the game. Once the game was officially released in late March and early April of 1985 (depending on how far away one was from FASA's distribution point of Chicago, Illinois, USA), FASA began to run advertisements for the game or its miniatures line in various gaming magazines such as *Dragon* and *White Dwarf*. These advertisements often promoted the game and the newest released products. In the case of the miniatures advertisements, photos of sets were often included.

The advertisements for the game are interesting because FASA took the idea of creating one's own episodes and made it a big part of their advertising campaign. Some advertisements (such as the one on the left) also touted that "now you don't have to wait on anybody" to have new adventures (a reference to the time it took for new episodes to be syndicated in the USA). Ads also suggested "You don't have to sit idly by and watch the Doctor" promoting that original characters be used for game play.

(Below) ADVERTISEMENT FOR FASA RPG PRODUCTS c. 1986


THE
9001
DOCTOR WHO
ROLE PLAYING GAME
ADVENTURES THROUGH TIME AND SPACE
fasa
DOCTOR WHO
THE DALEKS

DOCTOR WHO

Your Tardis has just materialized on the lawn of the White House in the year 1945. The stars and stripes are nowhere to be seen. Flying in their place are red flags emblazoned with a peculiar crooked cross. Descending the ramp of the White House are 5 Daleks and a short man dressed in a brown shirt with a red armband bearing the same crooked cross symbol. Suddenly, you realize what has happened here.

Only in the world of **Doctor Who** could such an adventure take place. Now FASA takes you to this world of excitement and wonder with the Doctor Who Role-Playing Game. Each game includes:

The Players Manual

This easy-to-read, 48-page book explains how to create your own Time Lord character and Companions. Also included are sections on how to play your characters and develop the characters.

A Sourcebook for Field Agents

This 64-page book contains the **Doctor Who** time lines and history as set forth in the TV series. Descriptions of the major races, equipment, TARDIS operation, time travel, and the six Doctors and his Companions are included.

Game Operations Manual

This 80-page book has all the information required to run the game and create the monsters and aliens to be encountered. A detailed section on how to create adventures for the Time Lords and their Companions is also provided.

Doctor Who Miniatures

These finely-sculpted and detailed 25mm metal miniatures will be the pride and joy of any *DOCTOR WHO* collection. They will also add new dimensions to your *DOCTOR WHO* gaming sessions. Each pack includes an assortment of figures. Numbers in ( ) indicate the quantity of figures per pack.

DON'T WAIT...

CREATE YOUR OWN EPISODES

WITH THE DOCTOR WHO ROLE-PLAYING GAME, SUPPLEMENTS & MINIATURES

Now you don't have to wait on anybody to have adventures with The Doctor. ***The Doctor Who Role-Playing Game*** *allows you to be a part of The Doctor's universe by letting you role-play the life and times of a Time Lord. Now you don't have to sit idly by on the sidelines and watch The Doctor, you can participate in your own campaigns through time and space. Get involved... get* ***The Doctor Who Role-Playing Game*** *and supplements today. Gallifrey Needs You!*

The Daleks

This two-book set is the definitive work on Gallifrey's enemies, the Daleks.

Excerpts from various essays written by famous and infamous Time Lords are included. There is also a complete history of the Daleks, their goals, and in in-depth treatment of their operating programs. This supplement tells you everything you ever wanted to know about the Daleks but were afraid to ask.

The Master

Now you can become better acquainted with The Master, The Doctor's arch-nemesis. This two-book supplement provides a complete portrait, including timelines of The Master's activities, long-range goals, hideouts, and sometime allies and Companions. A must for fans and gamers alike, this is your chance to learn all about the elusive renegade Time Lord, The Master.

ORDER FORM

Quant.	Stock #	Title	Price
______	9001	Doctor Who Role-Playing Game	$17.00
______	9101	The Daleks	11.00
	9102	The Master	11.00
		MINIATURES	
______	9501	The Five Doctors (5) *(Hartnell Troughton Pertwee Tom Baker Davidson)*	$8.00
______	9502	Companions Set #1 (3) *(Sarah Jane Leela Adric)*	4.00
______	9503	Daleks (2)	4.00
______	9504	Cybermen (3)	4.00
______	9505	The Brigadier & U.N.I.T. Troopers (2)	4.00
______	9506	U.N.I.T. Troopers (3)	4.00
______	9507	Player Character Time Lords, Male (3)	4.00
______	9508	Temporal Marauders (3)	4.00

Add $2.50 for postage & handling

(For foreign orders, add $5.00 for postage and handling.)

PLEASE PRINT

Name ______________________

Address ______________________

City ______________________

State ______________ Zip ______________

MAIL TO: FASA Corporation
P.O. Box 6930
Chicago, IL 60680-6930

FASA CORPORATION

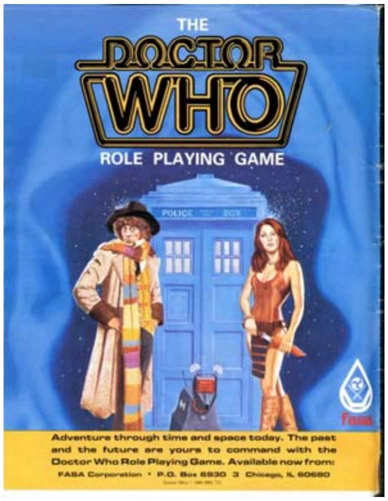
Allow 4 - 6 weeks for delivery

CONTEMPORARY FASA SUPPORTING MATERIALS UPDATE

updated information from Steven Dieter, Jeff Johnson and Nick Seidler

Here are a few more contemporary supporting materials related to the FASA *Doctor Who* RPG that we were not able to cover in our last issue's round up of secondary materials produced around the time of the game's release. We present for you here a number of new sources and articles related to the game that were not available to us at the time of our last issue's production…

No. 5/6
$4.00
8502
STARDATE
FEATURING: BATTLEDROIDS HISTORY


THE DOCTOR WHO
ROLE PLAYING GAME
POLICE BOX
Adventure through time and space today. The past and the future are yours to command with the Doctor Who Role Playing Game. Available now from:
FASA Corporation • P.O. Box 6930 3 Chicago, IL 60680

STARDATE ISSUE #5/6

STARDATE

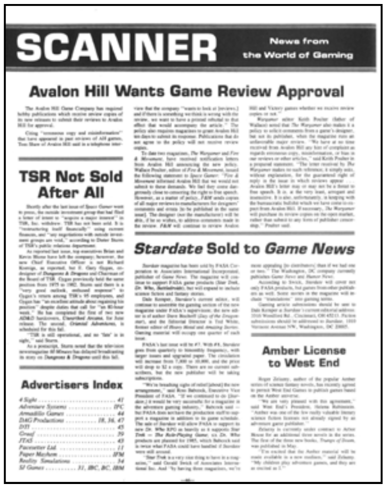
ISSUE # 5/6 (March/April 1985)
"Doctor Who RPG Advertisement"
ISSN # 0749-6745
Inside Front Cover

A full page color advertisement for the Doctor Who role-playing game was featured on the inside front cover of issue 5/6 of *Stardate* magazine. Stardate magazine was a press imprint of FASA. It was an in-house magazine that carried news of releases and articles in support of most of the games in FASA's lineup. As the title may suggest the magazine was originally focused on FASA's Star Trek RPG and star fleet simulator game, but eventually the magazine was expanded to include all of the various FASA games.

Issue # 5/6 of the magazine features the earliest known official mention of the *Doctor Who* RPG that we have so far been able to find from FASA. The full page add on the inside cover of the a magazine features what is thought to be the unused original cover artwork that was made for the *Doctor Who* game. This artwork was ultimately not used on the cover of the first edition box set, but still gave a rather stunning introduction to the game on FASA's behalf.

Stardate magazine would go on to include various articles and adventure modules on *Doctor Who* in subsequent issues. There was special *Doctor Who* content included in issues #7, 9, 10, and 11. *Stardate* was the most consistent source of support in regards to the *Doctor Who* RPG in the years that the game ran, but articles about the show itself wasted precious space that could have been used for adventure modules or rules clarifications in other issues. The details of these inclusions were originally covered previously in DDWRPG Issue #20.

#75
The Magazine of Adventure Gaming
$3.00
Space Gamer
STARSHIPS IN CHAMPIONS
Also in this issue:
Aaron Allston
Frank Chadwick
Greg Costikyan
Steve Jackson
Rick Loomis
George Mac Donald


SCANNER

News from the World of Gaming

Avalon Hill Wants Game Review Approval

TSR Not Sold After All

Stardate Sold to *Game News*

Amber License to West End

Advertisers Index

SPACE GAMER - ISSUE 75

SPACE GAMER

ISSUE # 75 (July/August 1985)
"Scanner-News from the World of Gaming: *Stardate* Sold to Game News"
ISSN #0194-9977
Page 46

A news feature that explains that FASA has sold their gaming magazine to Associates International Incorporated. FASA's last issue will be #7, and the new company will take over at issue #8. Ross Babcock reports that the sale will allow FASA to support the *Doctor Who* RPG as heavily as the *Star Trek* RPG. Without the sale, only 3 (rather than 6) *Doctor Who* releases would have been planned in 1985. This issue is still available for purchase as an electronic PDF at:

http://e23.sjgames.com/item.html?id=SJG30-2375

THE
DOCTOR WHO
ROLE PLAYING GAME
mini issue
THE FIRST DOCTOR WHO ROLE PLAYING GAME FANZINE (as released by FASA)
Prototype Issue July 1986
$1.00 plus postage
TIME MEDDLERS
PROTOTYPE ISSUE
"Time Meddlers" is an amateur non-profit production.
Editor: Mark McMillen
Distributor/Printer: Steven E. Dieter
Art Director: Adam Cookson
ADVENTURES THROUGH TIME AND SPACE

TIME MEDDLERS ISSUE #1

TIME MEDDLERS

Issue # 1 (July 1986 - labeled ”Mini Issue “ and “Protoype Issue”)

- The first known fanzine to be devoted exclusively to the topic of *Doctor Who* role-playing gaming, this was the first issue of the “Time Meddlers”. This issue was called a “Mini Issue” because its page count was shorter than generally planned (coming in at 18 pages, whereas other issues would run around 26 pages) and was also lablled a “Prototype Issue” as it was the first printing and the editors were unsure if they would be changing the format or content significantly for the next issue.

Notable content in the issue includes a welcome and set of editorials on the format and future of the fanzine, as well as a distributor’s report. A gameaids article on energy weapons is presented. There are reviews of three of the FASA adventures (“The Hartlewick Horror”, “Lords of Destiny” and “The Iytean Menace”) as well as an announcement of two more being recently released (“City of Gold” and “The Warrior’s Code”). An adventure named “Deathworld” is presented, as well as a set of story seeds included for gamers to use.

ENLIGHTENMENT
GENESIS OF THE DALEKS
Celestial Gamesroom
ADVENTURES IN TIME & SPACE

ENLIGHTENMENT ISSUE #15

ENLIGHTENMENT

Issue # 15 (July/August 1986)

“The Celestial Gamesroom”

Written by Steven Dieter (for the Doctor Who Information Network)

- Announcement of *Time Meddlers* fanzine release, and call for contributors to issue #2. A very negative review of “The Lords of Destiny” adventure module is given by Jim Crawford. Also another negative review is given to the release of “The Five Doctors” set of FASA miniatures as well.

A GLASS WIND

Issue #1 ([date unknown] c. 1986)

Edited by Michael Dawber (Kingston, Ontario)

- General gaming fanzine that contained content related to the FASA *Doctor Who* RPG.
- Original cost was $0.75.
- *DDWRPG did not have access to this issue for review.*

ENLIGHTENMENT
THE TRIAL OF A TIME LORD
Celestial Gamesroom

ENLIGHTENMENT ISSUE #16

ENLIGHTENMENT

Issue # 16 (September/October 1986)

“The Celestial Gamesroom”

Written by Steven Dieter (for the Doctor Who Information Network)

- Features another announcement of the first “Time Meddlers” release. The column also features information on the release of the modules “City of Gold” and “The Warrior’s Code”. A review of “The Hartlewick Horror” is presented by Mark McMillan, as well as a review of “The Master” supplement by Zen Faulkes. Mention of Zen Faulkes’ fan-made supplement “The Dominators”. Mention is made of the *A Glass Wind* gaming fanzine which had *Doctor Who* RPG content in it. It is mentioned that a second issue of *A Glass Wind* is being worked on and should be available soon.

TIME MEDDLERS
$2.50
$2.75 to US;
$3.50 airpost
November 1986 -- Vol. 1, No. 2
"Time Meddlers" is the fanzine dedicated solely to the FASA Doctor Who Role Playing Game.
INSIDE THIS ISSUE:
"History in Perspective"
"Mini-Supplement: The Dominators and Quarks"
"DWRPNet"
"Reviews"
and more........

TIME MEDDLERS ISSUE #2

TIME MEDDLERS

Issue #2 (November 1986)

- The issue covers a number of great items such as an article on using history in adventure modules, reviews of FASA products, the first "Foe Files" introducing the cyborg Time Lord villain known as the Destroyer (and featured on the cover). An article on "Diseases and Infections on Alien Worlds" is included, as well as a list of all the released FASA products. The issue includes the mini-supplement on The Dominators and Quarks by Zen Faulkes (which had been previously released by Faulkes independently as a fanzine-style supplement on its own). The issue includes submission guidelines, editorials, and an article on the DWRPNet which was formed by Michael Dawber to connect *Doctor Who* gamers.

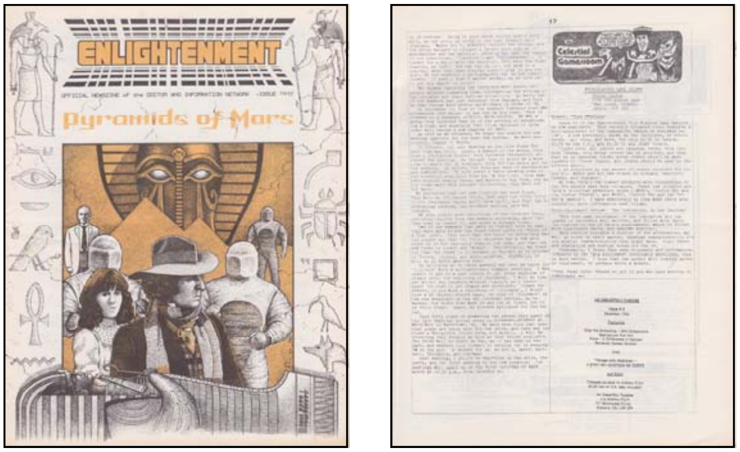
A GLASS WIND

Issue #2 ([date unknown] c. late 1986)

Edited by Michael Dawber (Kingston, Ontario)

- General gaming fanzine that contained content related to the FASA *Doctor Who* RPG.

- DDWRPG did not have access to this issue for review


ENLIGHTENMENT
OFFICIAL NEWSZINE of the DOCTOR WHO INFORMATION NETWORK • ISSUE #17
Pyramids of Mars
Celestial Gamesroom

ENLIGHTENMENT ISSUE #17

ENLIGHTENMENT

Issue # 17 (November/December 1986)

"The Celestial Gamesroom"

Written by Steven Dieter (for the Doctor Who Information Network)

- Features an update that announces that the second issue of *Time Meddlers* has been released and that it includes the "Dominators" mini-supplement. News is given announcing the release of FASA's Solo-Play Adventure books but that no one is sure what these products are yet. The article continues with a short review of the Zen Faulkes "Dominators" mini-supplement explaining that it provides a history, stats, notes on physical characteristics and mannerisms, and giving the overall product a favorable review.

ENLIGHTENMENT
OFFICIAL NEWSZINE of the DOCTOR WHO INFORMATION NETWORK • ISSUE NO. 18
THE ARK IN SPACE
ENLIGHTENMENT
Celestial Gamesroom
CHRONOMETER READINGS

ENLIGHTENMENT ISSUE #18

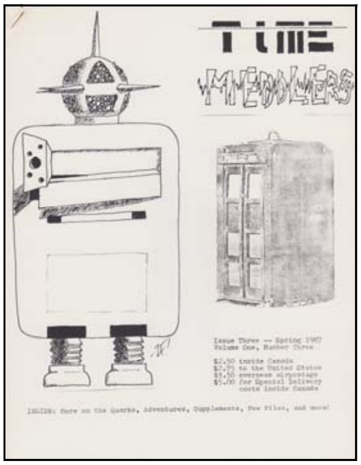
ENLIGHTENMENT

Issue # 18 (January/February 1987)

"The Celestial Gamesroom"

Written by Steven Dieter (for the Doctor Who Information Network)

- Features an update again announcing that *Time Meddlers* Issue #2 has been released and that the third issue is in the works. Information how to order the premier issue is also provided. The FASA "Countdown" adventure module is reviewed by Gary Pedretti, who gives the module a very favorable review, especially for new Game Masters. Also reported is that the fanzine *Stardate* has recently folded, and that collectors should make an effort to get issues #7, 9 ,10 , and 11 all of which featured *Doctor Who* content. Mention is made in the column as well of *Dragon* magazine Issue #116 containing stats for all six Doctors.



TIME MEDDLERS ISSUE #3

TIME MEDDLERS

Issue #3 (Spring 1987)

- The issue covers numerous items besides the regular editor's and distributor's reports. A "Help for Gamemasters" (sic) column expanding the previous issues rules on the Quarks and giving stats for the CyberController. An adventure called "The Joconda Sequence" is included as well as a "Foe File" write-up on an original race known as the Banshees. The issue reports that there is an American version of the Doctor Who Role-Playing Game Network (USDWRPGNet) which is coordinated by Gary Predretti in Onalaska, Wisconsin, USA. Reviews are given for "The Daleks" Supplement, as well as the "Player Character Time Lords" and "Daleks" miniatures sets. Another adventure called "Jelly babies??" is also included as well as a supplement on energy weapon guidelines. A write up of the Raston Warrior Robot and some story seeds end the issue.

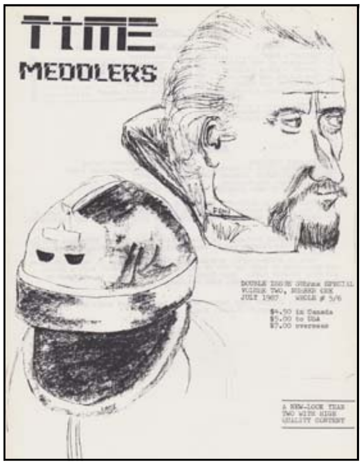
TIME
MEDDLERS
BACKLOG 'ISH' '87

TIME MEDDLERS ISSUE #4

TIME MEDDLERS

Issue #4 (Spring/Summer 1987)

- The issue features a write-up and stats for the Rani and a full-length adventure called "Lamagiua". An article (reprinted from Issue #4 of the *Intervention* fanzine) is included on "Superbeings" giving stats for the Celestial Toymaker. An adventure called "The Spectrox Seduction" is featured, which was illustrated with numerous maps. The issue includes three new "Foe File" features, one on an original race of shape-shifters called the Actrons, a second on an original computer parasite villain called Computron, and a third on an original race called the Imps. The issue also featured the standard editor and distributor reports as well as a backorders section to get past issues (which announces plans to do a "Yearbook 1986/1987 Issue" that takes the best articles and reprints them in a future compilation issue).



TIME MEDDLERS ISSUE #5/6

TIME MEDDLERS

Issue #5/6 (July 1987)

- The issue double length issue ran 40 pages. Content inside reveals that the Doctor Who RPG Network (DWRPGNet) has closed down due to lack if interest. A game aid called "The Evolution of the Daleks" gives a timeline and the variations of Daleks one might encounter as well as stats for the Emperor Dalek. A similar article is gen in regards to expanded combat rules and modifiers. A "Mini-Supplement" on the Autons and Nestenes is presented that includes stats and a CIA extract for them. Writer Zen Faulkes presented an article on body hit locations during combat, while writer Jason Cumisky presented an article on "Random TARDIS Determination Rolls". Reviews of "The Warriors Code" adventure and "The Five Doctors" miniatures set are presented. Another article presents ideas on how to design a recurring arch-villain for a game. The second half of the fanzine presents an editors poll of the favorite items from the first four issues. Also included is an adventure entitled "Trial Run" and a "Foe File" write-up of a new original villain called The Music Maker. A Nimon cartoon is included, as well as a list of story seeds ("Scenarios") that give GMs ideas for adventures. The issue includes an editorial suggesting that though FASA cancelled the RPG, that the fanzine will continue and that plans are in the works for issue #7.

ISSUE #19 CORRECTION

An error was made in our last issue in our interview with FASA President Ross Babcock. We identified the photo on the left, from GenCon 1988, as Ross Babcock, but he informed us that this is not him. Ross identified the person in the photo to be FASA co-founder Jordan Weismann.

INTERVIEW WITH RAY WINNINGER, FASA WRITER

RAY WINNINGER IN 2008

Ray Winninger is a writer and game designer whose first official gaming publication was the "Countdown" adventure module for the FASA *Doctor Who* RPG. He followed up that work with "The Hartlewick Horror" adventure module and FASA's final published supplement for the game "The Cybermen". For many years it was not known, but DDWRPG recently discovered, that it was Winninger who had been assigned to write the promised but unpublished "Gallifrey" supplement for the FASA *Doctor Who* RPG.

In his career, Winninger later worked for TSR and their flagship game *Dungeons & Dragons* in the 1980s and early 1990s. He designed the cyberpunk superheroes game *Underground* for Mayfair games in 1993. Other work of his includes contributing to West End Games, Last Unicorn Games, and Pulsar Games. He wrote the "Dungeoncraft" column for Game Masters in *Dragon* magazine from 1999 until 2002. Ray Winninger currently works for Microsoft where he is an executive producer in their games division.

The Diary of Doctor Who Role-Playing Games is fortunate enough to present this interview with Ray Winninger, which we hope will give our readers some insight into the creation and development of some parts of FASA's *Doctor Who* RPG.

DDWRPG: You were involved with FASA as your first publishing job in the gaming field. Can you tell us a little bit about how you connected with FASA and had the opportunity to write the "Countdown" adventure module?

RAY WININGER: FASA was based in Chicago, my home town. I knew a few FASA staffers from local conventions and such so when I decided to try to break into the RPG biz, FASA was the first publisher I contacted.

DDWRPG: Can you elaborate how the first contact with them went?

RW: Basically, they asked me for a 2-3 page proposal. I wrote up an outline of "Countdown" that was quickly approved and got to writing. I knew some of the FASA staffers from local gaming so that may be why things proceeded so smoothly.

DDWRPG: Were you, yourself, a fan of the *Doctor Who* TV series?

RW: I've been a huge fan of the TV series since it started airing on my local PBS outlet in the 1970s ("Mind of Evil" was my first story). I heard FASA picked up the gaming rights to *Doctor Who* several months before any of the Who products made it to market. That was another reason why FASA was the first publisher I contacted when I decided to try designing RPG materials

DDWRPG: "Countdown" is often considered one of the more ambitious adventure modules of the FASA releases featuring a human ship trapped in a time bubble, Cybermen, and the Vegans (a race of reptilian space pirates). Were you able to write the adventure as you saw fit, or did FASA give you any guidelines on preparing the adventure?

RW: It was entirely my own design; I didn't receive any guidelines from FASA. As I recall, in both *Countdown* and *The Hartlewick Horror* (my next module) I was consciously trying to ape the feel of the Hinchliffe Era Tom-Baker stories. *Countdown* owes some of its genesis to stories like "Robots of Death" or "Ark in Space," while *Hartlewick* was my take on something like "Image of the Fendahl." As I recall, I was trying harder than the other Who designers to craft adventures that slavishly emulated the rhythms of the TV show, which may have made them a bit to railroad-y for many RPG groups.

DDWRPG: I believe your modules are perhaps the best remembered because of their very Whovian feel to them. From a writing stand point was there anything you were trying to be sure to include to get that feel?

RW: Yes. I was really trying to make sure adventures unfolded with all the "beats" of a traditional *Doctor Who* story: the Doctor and his friends are initially mistrusted after they show up, but gradually make one or two allies and then, finally, win over just about everyone and take charge of the situation, etc.

DDWRPG: The "Countdown" module was very first-time-player friendly, including a special section at the start of the module on character creation and game play. Was it your idea to add this or did FASA ask for this extra material?

9203
COUNTDOWN
FOR USE WITH THE
DOCTOR WHO
ROLE PLAYING GAME
FASA
THE "COUNTDOWN" MODULE

RW: That was my idea. I initially pitched FASA the idea of an adventure for beginning players and GMs. I thought that make the adventure a bit more marketable and thus make my proposal stand out.

DDWRPG: After you submitted a proposal, how did FASA give you the go ahead for a module or supplement, and how did work on them proceed?

RW: Typically, you'd get a call from the editor, who'd share any concerns or ask for any additions and then you'd get writing. There weren't many changes between the outline and the final manuscript, at least for my stuff. The FASA editors focused mainly on cleaning up and improving the actual text; they didn't have much of a hand in the content.

DDWRPG: One feature of "Countdown" that makes many collectors search out the adventure module is that you expanded information and rules on the sonic screwdriver and K-9. How much freedom did you have in designing these rules?

RW: As I recall, total freedom. I later worked on licensed properties like *Star Wars* and *DC Comics* that closely monitored what we did with their characters and such. I don't think FASA got that sort of attention from the BBC. I suspect we had so much freedom, in part, because licensors were relatively unsophisticated in those days; nobody was thinking of licensed products as an extension of the fictional universe and therefore nobody was terribly concerned about potential contradictions. Plus the BBC was notoriously loose with Who continuity; it never troubled them that the sonic screwdriver's precise capabilities changed from writer to writer.

DDWRPG: "Countdown" also includes a section on "The Fine Art of Gamemastering" which gives tips and information to new GMs. Many players have commented on how these sorts of rules expansions assisted them in improving their skills. Did you feel that the game had failed to cover this information or was this an opportunity to expand on this sort of advice for GMs?

RW: Again, the idea was to target beginning players and GMs to make the adventure more marketable. There was lots of great GM advice in the core game, but it was "strategic" in nature. I tried to focus on the "tactical": what exactly does the GM actually *do;* the stuff beginners might struggle with.

DDWRPG: "Countdown" is well remembered for the spaceship maps and designs that are included in them. Some of the ship rules and maps were later reused in "The Cybermen" supplement as well. How much

input did you have on the maps?

RW: I drew them myself. The final printed maps matched my hand-drawn version almost exactly, down to the placement of the furniture and consoles. I drew in the style FASA used in its STAR TREK products.

DDWRPG: The "Countdown" module gives a special thanks to "the gang at Northwestern University". Many fans have wondered who this might be and how they helped you out. Can you elaborate on this?

RW: I was attending Northwestern at the time. The university's *Doctor Who* Club got me bootlegged copies of episodes that I hadn't seen: brand new episodes that had yet to make it to American TV and a few existing episodes from stories that were trashed (Episode 4 of "The Tenth Planet," for instance).

DDWRPG: Did you actually see Episode 4 of "The Tenth Planet" (which is still missing at the time of writing), or did you mean to say all of Tenth Planet except for Episode 4?

RW: No, I must be mistaken; I certainly didn't see an episode that's still missing. I remember watching the last episode, but in retrospect it was probably just the regeneration sequence (which does still exist, right?). The club did give me several complete episodes that weren't available elsewhere, though, including material from "The Tenth Planet". That was a huge help. Remember, this was before there was any *Doctor Who* on home video in the US, and long before the BBC officially released any of the scattered episodes they held from incomplete stories.

DDWRPG: The Northwestern University *Doctor Who* club was called "The Watchers". Were you an active member of the club back in the day?

RW: No, I wasn't. But I probably should have been.

DDWRPG: The FASA game gave various stats for different characters (such as Leela) in different publications. In "Countdown" you give stats for the Fourth Doctor, Leela, and Romana (II). Did you write these stats yourself or were they added by FASA?

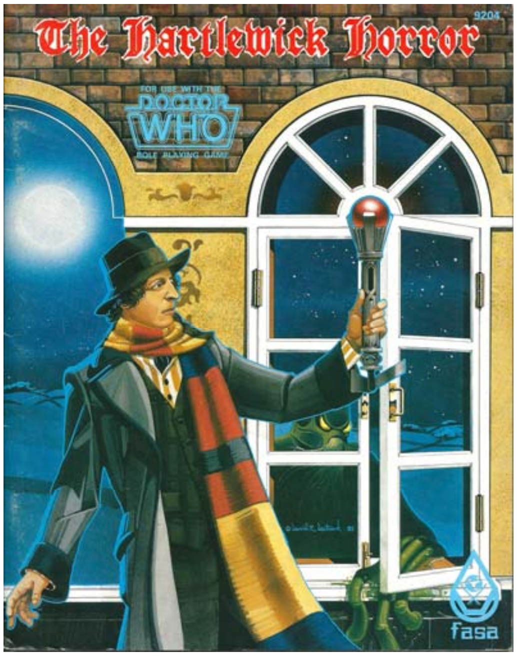
RW: I wrote those myself. I always enjoyed statting up the characters, creatures and such from the source material and the Tom Baker-Leela episodes are my favorite *Doctor Who*. If I recall, "Countdown" was the first adventure that included characters from the TV series as potential PCs. I wanted to include them because I thought the "biodata extract" for the Doctor that was included with the core game was inadequate (his stats need to change with each regeneration).

DDWRPG: Were the characters included in both your adventure modules (the Time Lord named Kelaphalundner (Kelly), and companions Phillip DuLake, and Gwendolyn Frazier) characters that had been used in a play test? Were these characters perhaps were used in your own home game? What are their inspirations or origin?

RW: You guessed it. Those were the PCs in my home campaign. "Kelly" was somewhat patterned on the Hartnell Doctor, Phillip was inspired by Jamie McCrimmon and Gwendolyn was our version of a mid-60s companion a la Polly.

DDWRPG: Interesting! So were you already playing the RPG before you submitted your module and supplement proposals to FASA? If so what was the timeline between when you started playing the game, and then you approached them to contribute as well.

RW: Yes indeed. I believe I obtained the *Doctor Who* RPG in manuscript form at a local convention four or five months before it was published and started playing it immediately. I dimly recall sending some playtest notes to FASA but they arrived too late to have any impact on the published game.



"THE HARTLEWICK HORROR" MODULE

DDWRPG: In "The Hartlewick Horror" you give stats for the Fourth Doctor, Leela, Sarah Jane Smith and Harry Sullivan. Did you write these stats yourself or were they added by FASA?

RW: Again, those were probably mine. I seem to remember wanting to include the Third Doctor instead (since we did the Fourth in "Countdown"), but FASA asked for the Fourth again instead (maybe because the cover illustration was already complete)? I may be wrong about that, though. It was a long time ago.

DDWRPG: The *Doctor Who* adventure module "The Hartlewick Horror" has been rumored for many years to originally have been written as a *Call of Cthulhu* adventure that was retooled to become a *Doctor Who* adventure. Can you confirm this to be the case or expand on the module's creation?

RW: *Hartlewick* was always meant to be a *Doctor Who* adventure, but it was explicitly based on Lovecraft's writing. The old TV series did that sort of thing all the time ("Brain of Morbius" was *Frankenstein,* "Tomb of the Cybermen" was *The Mummy,* "Androids of Tara" was *The Prisoner of Zenda*," "Robots of Death" was *Ten Little Indians,* etc.). Again, I was trying to ape the style of the TV series and it seemed to me that a big part of that style stemmed from the way Who frequently adapted and co-opted other classic stories.

DDWRPG: You have cleared up a big part of continuing *Doctor Who* RPG lore about the module with your answer. For years a rumor has circulated that the module was originally written as a *Call of Cthulhu* adventure, which was rejected by Chaosium, and then retooled for use with FASA's *Doctor Who* RPG. It's nice to know that was not the case (as it is a great module in its own right and Chaosium would have made a mistake rejecting it). The lovecraftian influence is clear. Which of the modules is your personal favorite?

RW: It's hard for me to choose a favorite. I like "The Hartlewick Horror" and "Countdown", but I wish I could write tackle Who again today, now that I'm older and wiser!

DDWRPG: The race of the Elderands (and their villain Gib-Thothath) continue to be popular villains in *Doctor Who* RPGs to this day. Where did you come up with the idea of the Elderands?

RW: Wow—that's interesting; I had no idea. The Elderands are an analog for the Elders, the cosmic beings who imprisoned Cthulhu beneath the waves in the Lovecraft's Mythos. Gib-Thothath is an analog for one of Lovecraft's Great Old Ones, like Cthulhu or Yog-Sothoth.

DDWRPG: Interestingly, the artwork for the Serad-Dur (evolved Silurians) in "The Hartlewick Horror" look almost exactly like the reptilian Vegan pirates in "Countdown". Was this intentional? (The history of the two races do not seem to mesh)

RW: Not at all. I supplied generic descriptions in both cases. It's just a coincidence that the artist made them look so much alike.

DDWRPG: The art is almost identical, and some thought that ideas or art were used freely between modules. The art confused many a reader at the time as to if the adventures were meant to be related or not.

RW: Interesting. Nope, it's just coincidence.

DDWRPG: One contemporary criticism back in the 1980s of “The Hartlewick Horror” adventure module was that the English village that was presented did not resemble a real English village. Had you been to the UK at all, or was the layout of the village speculative as a writer?

RW: I remember that review. I’d never been to the UK when I wrote Hartlewick (I’ve since visited many times). Fair criticism—what can I say? I did my best! In my defense, I’m not sure the places we see in “Terror of the Zygons” or “The Dæmons” resemble typical English villages either. [*Editor's Note: The review originally ran in White Dwarf magazine, Issue #80.*]

DDWRPG: The last *Doctor Who* supplement to be released was “The Cybermen” which you wrote. The book came in two parts. Did you like writing in this two-part booklet style or would you have preferred one book?

RW: I enjoyed the two-book format. That was a great idea: one book contains what the *players* should know about the Cybermen and other contains all the secrets and such known only to the GM. I wish more current RPG products did that sort of thing.

DDWRPG: Some liked that idea, others did not. When writing these, one book was 48 pages (the GM guide), and the other was only 16 (the character guide). Were you given target page counts when working, or did you have the flexibility to write as much or as little as you needed to from FASA?

THE CYBERMEN
9103
FOR USE WITH DOCTOR WHO ROLE PLAYING GAME
FASA CORPORATION

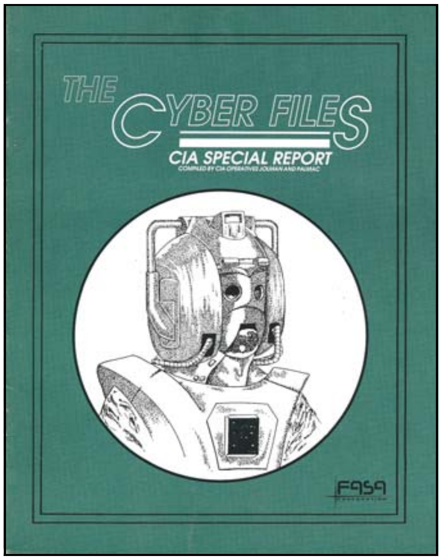
“THE CYBERMEN” GM BOOK

RW: I’m pretty sure I was allowed to write whatever I thought appropriate. I can understand why some may not like it—paying twice for the same material, etc.

DDWRPG: “The Cybermen” supplement has a great deal of material that was expanded upon, that did not appear in the TV series, but gave the history of the planet Mondas and the rise of the Cybermen as a race. Did you have a free reign in constructing this history, or did it have to be approved by FASA or even the BBC?

RW: Totally free reign and as far as I know, FASA didn’t receive any significant feedback from the BBC. Again, this was a much smoother process than I’d later encounter with other licensors.

DDWRPG: One of the more enjoyable game mechanics in the Cybermen supplement is the “Cyber-logic combat flow chart”. Was the inclusion of this your idea, or something that FASA proposed you include?



“THE CYBERMEN” PLAYER BOOK

RW: It was my idea to include it, but if I recall, it was based on a similar chart that first appeared in "The Daleks" sourcebook. The Cybermen are even more strictly logical than the Daleks, so they obviously needed a chart of their own. I may have tried to increase the mechanical utility of the flowchart over the Daleks’ chart.

DDWRPG: There is a similar chart in "The Daleks" sourcebook. It was a nice feature, though maybe not always practical to use mid game, but if one studies it and gets a feel for how the Cybermen think it is really useful. Is there anything that you wanted to include in the Cybermen supplement (or the modules for that matter) that you just did not have time to include or were not allowed to?

RW: No, nothing I can recall.

DDWRPG: “The Cybermen” also includes a map and descriptions for a Cyber-

RAY PRESENTING FOR MICROSOFT

Colony that can be used for play. This seems to be inspired by the tombs of the Cybermen which were seen in the stories "Tomb of the Cybermen" (a 2nd Doctor story) and "Attack of the Cybermen" (a 6th Doctor story which had recently aired). Were you trying to keep the information as relevant and up to date as possible at that time?

RW: The Cyber Colony was explicitly based on "Tomb of the Cybermen." The idea was that the Cybermen left similar tombs hidden all over the galaxy that you could explore in your campaign. I was certainly trying my best to keep the material as up-to-date with TV series as possible. That was tough in those days; it generally took a couple years for new episodes to make their way to the US, though I got some tapes from fan clubs and such.

DDWRPG: "The Cybermen" supplement featured recent information and photos of the (then current) 6th Doctor, Colin Baker. The core game originally included photos of the 6th Doctor and then had to remove them because the license did not cover his likeness. Do you know if the license was expanded to include the 6th Doctor before "The Cybermen" was released, or if FASA simply added photos of him as it was the last release in the Doctor Who line (and they had nothing to lose)?

RW: Interesting. That's odd--there are all sorts of stills from the series included in the various *Doctor Who* products and there's no way the BBC (and especially not FASA) went around and collected permissions from all the actors who appear in them. Maybe it has something to do with the fact that FASA signed their deal with the BBC before Baker was hired? Or maybe Baker himself objected (although that doesn't seem likely either)? I have no idea what happened there, sorry.

DDWRPG: It is our understanding that the license only included the first 5 doctors, and thus the 2nd and 3rd printing/edition of the game removed the pictures of the 6th Doctor. Pictures of the 6th Doctor reappear in the Cybermen, and the last Choose-Your-Own adventure book cover ("The Rebel's Gamble") the last products released for the game.

RW: Hmm. Interesting.

DDWRPG: Perhaps the biggest mystery involving the FASA game for many fans is the listing for supplements and adventure modules for the *Doctor Who* RPG in the Spring 1987 FASA Catalog that were never seen. The catalog listed two forthcoming supplements (and their future ISBN numbers) that were expected to be released: "The Sontarans" Sourcebook and a "Gallifrey" Sourcebook (about the Time Lord home world). FASA President Ross Babcock recently confirmed with us that the "Gallifrey" supplement (that was announced in the FASA Spring 1987 catalog but never released) had been assigned to you! How far did you get with that project? Does a draft still exist in some state or another?

RW: I finished two complete drafts of the "Gallifrey" sourcebook. I know I kept my electronic files but I haven't seen them in many years, I may still have them someplace but I'm not optimistic, I'm afraid.

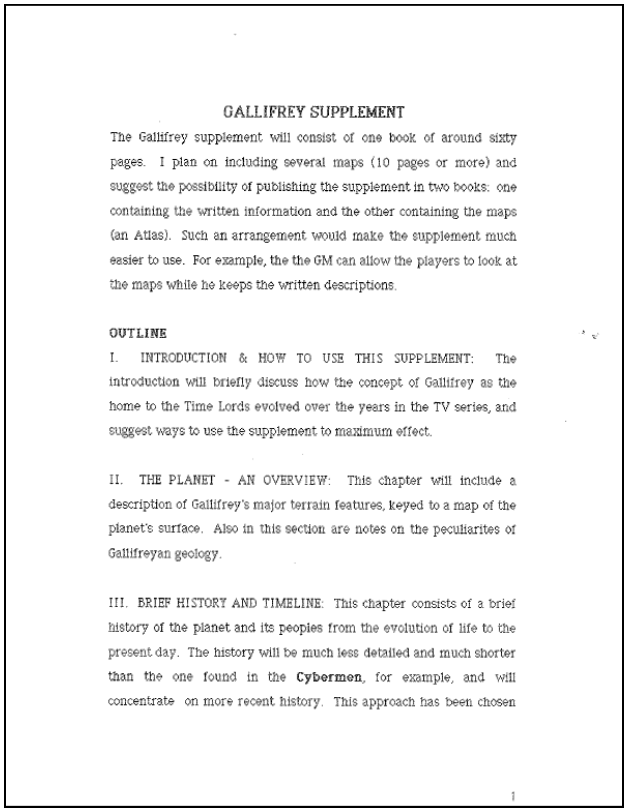
DDWRPG: Amazing. It was always believed that this sourcebook was proposed and never finished beyond an outline stage. FASA could confirm they had outline notes, but no evidence of a final product being delivered (searching through files from 25 years ago – understandable). It is great to hear that it was actually completed and that you had done significant work on it. The news that the "Gallifrey" supplement was more than just an idea is particularly exciting.

RW: Please stay in touch. I'll do my best to locate those files—I have a few old hard drives to take a look at. *[Editor's Note: DDWRPG will remain in contact with Ray in the hope that if this lost material is someday found, we might be able to share it with the hopeful fan community.]*

DDWRPG: Do you remember any items of note that you had worked on related to the "Gallifrey" supplement?

RW: I remember lots and lots of maps, a look at how the government worked, a complete history, information about the Shobogans, and more. I remember writing material about the connection between the War Lords and the Gallifreyans and fleshing out the future histories of Leela and Romana (if memory serves, I installed Romana as President; I believe the Virgin novels later took the same tack). Shame that never saw print.

DDWRPG: Yes, Romana did become president of Gallifrey is the audio adventures (and some books too). Interesting that others thought of this idea too. Any other recollections you might have of what you intended to cover? I am sure many are interested in every detail of this long-lost work.



GALLIFREY SUPPLEMENT

The Gallifrey supplement will consist of one book of around sixty pages. I plan on including several maps (10 pages or more) and suggest the possibility of publishing the supplement in two books: one containing the written information and the other containing the maps (an Atlas). Such an arrangement would make the supplement much easier to use. For example, the the GM can allow the players to look at the maps while he keeps the written descriptions.

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THE FIRST PAGE OF THE ORIGINAL PROPOSAL OF THE "GALLIFREY" SUPPLEMENT

RW: One other thing I recall—I tried to codify some of the mechanics of time travel in order to explain why the Doctor always seems to return to Gallifrey's "present" and to give players guidelines as to how their own Time Lords could meet their earlier selves (a la Three Doctors, Five Doctors, etc).

DDWRPG: Eventually FASA stopped publication of items related to the *Doctor Who* game. With your "Gallifrey" supplement" in the works how were you told that it would not be published?

RW: Funny, as I recall, I just noticed that the book never came out and called one day to find out what happened.

DDWRPG: And what did they say? Did FASA give an explanation at all for the end of the Doctor Who line?

RW: I understood the game just wasn't selling as well any more. *Doctor Who* really spiked in popularity in the US just before the FASA game was released—Tom Baker was iconic, Douglas Adams had just broken through in the US and he was involved in the show, etc. Then, after Tom Baker left, American interest in the show started waning again. I suppose interest was slowly waning in Britain as well.

DDWRPG: The same Spring 1987 FASA Catalog (again with an assigned ISBN number) also features the infamous listing for a 2 book set adventure module that was to be released called "The Sands of Time/The Invasion from Mars" that was never seen. Were you involved in these adventures at all, and if so what might their plots have been about?

RW: I had nothing to do with that product, but I was in the early stages of working on The Six Doctors, an adventure pitting all the Doctors and their various companions against the Celestial Toymaker.

DDWRPG: This is also very interesting and exciting news. We have been able to get evidence of other adventure modules that were in the works, and unpublished. Can you elaborate a bit more on what the module's plot was to have been?

RW: As I recall, the Celestial Toymaker makes some sort of wager against a mysterious stranger, who turns out to be the Doctor's final incarnation. Both of them manipulate various earlier Doctors and their companions in an effort to win the bet. The story would have put the idea of time travel front-and-center, exploring time travel paradoxes and such (like several episodes of the recent Who revival).

DDWRPG: Your work on the *Doctor Who* game is well appreciated by our readers. What other contributions to gaming were you involved in and particularly proud of?

RW: Thanks, I'm really happy to hear people are still enjoying the Who material. I wrote for just about all of the major RPG publishers in the 80s and 90s. I'm particularly proud of my 2nd edition re-design of *DC Heroes*, my RPG *Underground*, and my stint as contributing editor at *Dragon* magazine, where I created and wrote the "Dungeoncraft" column.

DDWRPG: What other projects and work have you been up to in the past 20 years?

RW: I spend a lot of time in the video game and entertainment industries. I worked with the team that launched the initial Sony Playstation and worked at Viacom, among other places. I also spent almost ten years at Microsoft as Platform Strategist, helping to chart a course for Windows, Internet Explorer, and many of Microsoft's other products.

DDWRPG: What sort of work do you do now?

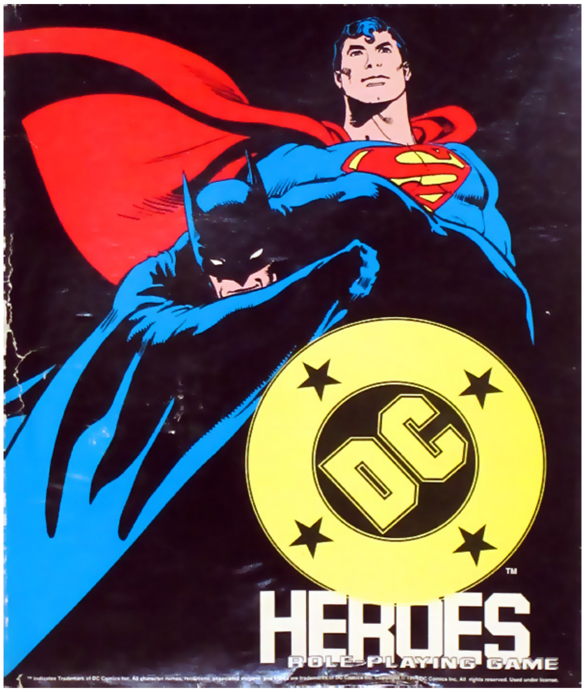
RW: Most recently, I've been working at Microsoft Game Studios on a couple of special projects with the folks from *Sesame Street*.

DDWRPG: Have you watched the revival of *Doctor Who* and what are your impressions?

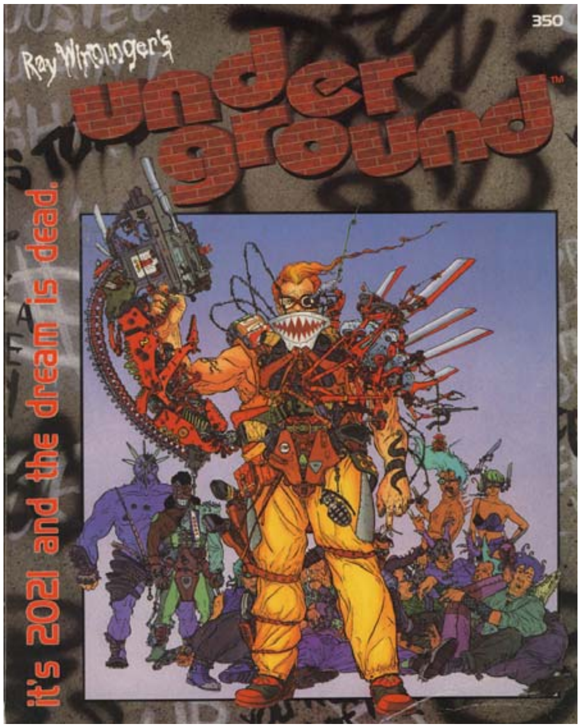
RW: I've seen it and I'm a big fan. I'm quite impressed with how successfully they've reinvented the show for a new era without sacrificing any of its essence. And terrific work from David Tennant, Matt Smith and all the other cast members. I'm pleased that all the young people I know are such rabid Who fans.

DDWRPG: If you were to write an adventure now or add something to the gaming world of Doctor Who, what sort of plot or rules would fit in with the new series?

RW: That's a great question. I think I'd try to create an adventure that uses time travel the way it's used in several episodes of the new Who: perhaps a story set in two different eras, where the players can change what's happening in the second era by altering the situation in the earlier era.



DC HEROES - 2nd EDITION BOX SET



UNDERGROUND RPG COVER

DDWRPG: Is there anything else you would like for us to know about FASA and the *Doctor Who* RPG?

RW: The work was an absolute blast and I'll always remember those days. FASA's co-founder Jordan Weisman and

I live in the same city these days. We frequently cross-paths and sometimes reminisce.

DDWRPG: We thank you for your time and appreciate the effort you have made to inform us about the details of the *Doctor Who* RPG. We wish you well in all your current projects and work!

RW: Thanks! I really appreciated the opportunity to relive old times.

DDWRPG: Were we the first group to contact you in regards to your Doctor Who RPG writing days?

RW: Yes! I get lots of RPG questions and requests, but I believe this is the first pertaining to *Doctor Who*.

DDWRPG: We appreciate your time and great answers! You have cleared up many interesting things about the FASA *Doctor Who* game for us. Thank you immensely for your most kind efforts.

RW: My pleasure!

HEROES
WATCHMEN
by Ray Winninger
Advanced Dungeons & Dragons
WORLD of GREYHAWK
Castle Greyhawk
TOP SECRET/S.I.
THE FINAL WEAPON
MARVEL SUPER HEROES
THE WEIRD, WEIRD WEST
TORG
The Nile Empire
THE SOURCEBOOK OF PULP REALITY
BUCK ROGERS
XXVC

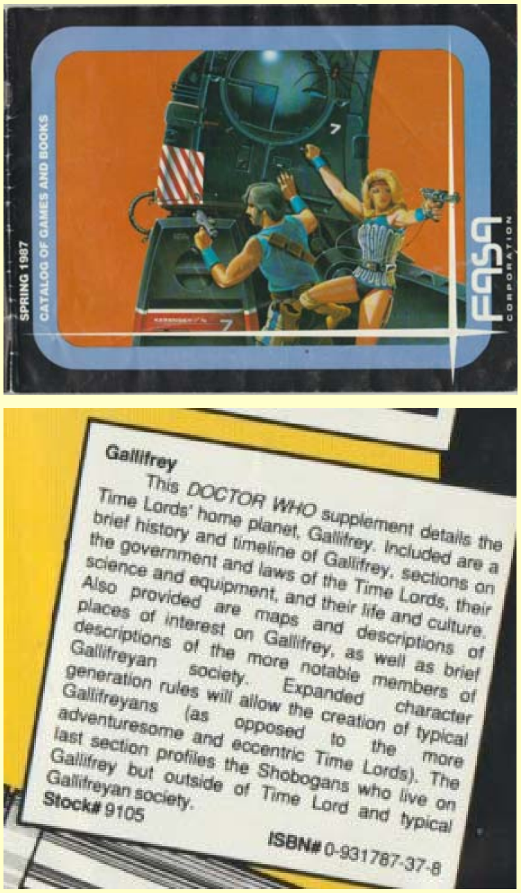
SOME OF RAY WINNINGER'S OTHER ROLE-PLAYING WORKS

THE GALLIFREY SUPPLEMENT

"Gallifrey", one of the most mysterious supplements for the *Doctor Who* role-playing game, was first announced in the FASA Spring 1987 catalog with the promise of an expanded look at the home planet of the Time Lords. Other than this single official announcement, the supplement was never heard of again. Our research, covered in DDWRPG Issue #19, revealed that the supplement was never printed by the FASA corporation or released. In our correspondence with FASA President Ross Babcock, we learned that it was Ray Winninger who had been slated to write the elusive supplement. Thanks to Ray Winninger's kindness, he agreed to an interview with our fanzine and from there we discovered more about this "lost" supplement.

Before our interview with Ray, no one knew if the supplement had even been written or what sort of content it would have featured. As mentioned in Ray Winninger's interview, it is now known that he completed two full drafts of the "Gallifrey" supplement. FASA however never acted on these drafts and the proposed supplement never went to print. While an electronic copy of the supplement may still exist in Ray's electronic files, he has not as of yet been able to locate any of them, and fears that they may be lost to time.

However, some material related to the supplement still does exist. Ross Babcock of FASA shared with us the original proposal for the supplement that was still held in the FASA files. We are proud to present to our readers the original proposal of the "Gallifrey" supplement on the following pages. Enjoy this "lost" information found after 27 years...


SPRING 1987
CATALOG OF GAMES AND BOOKS
FASA
CORPORATION

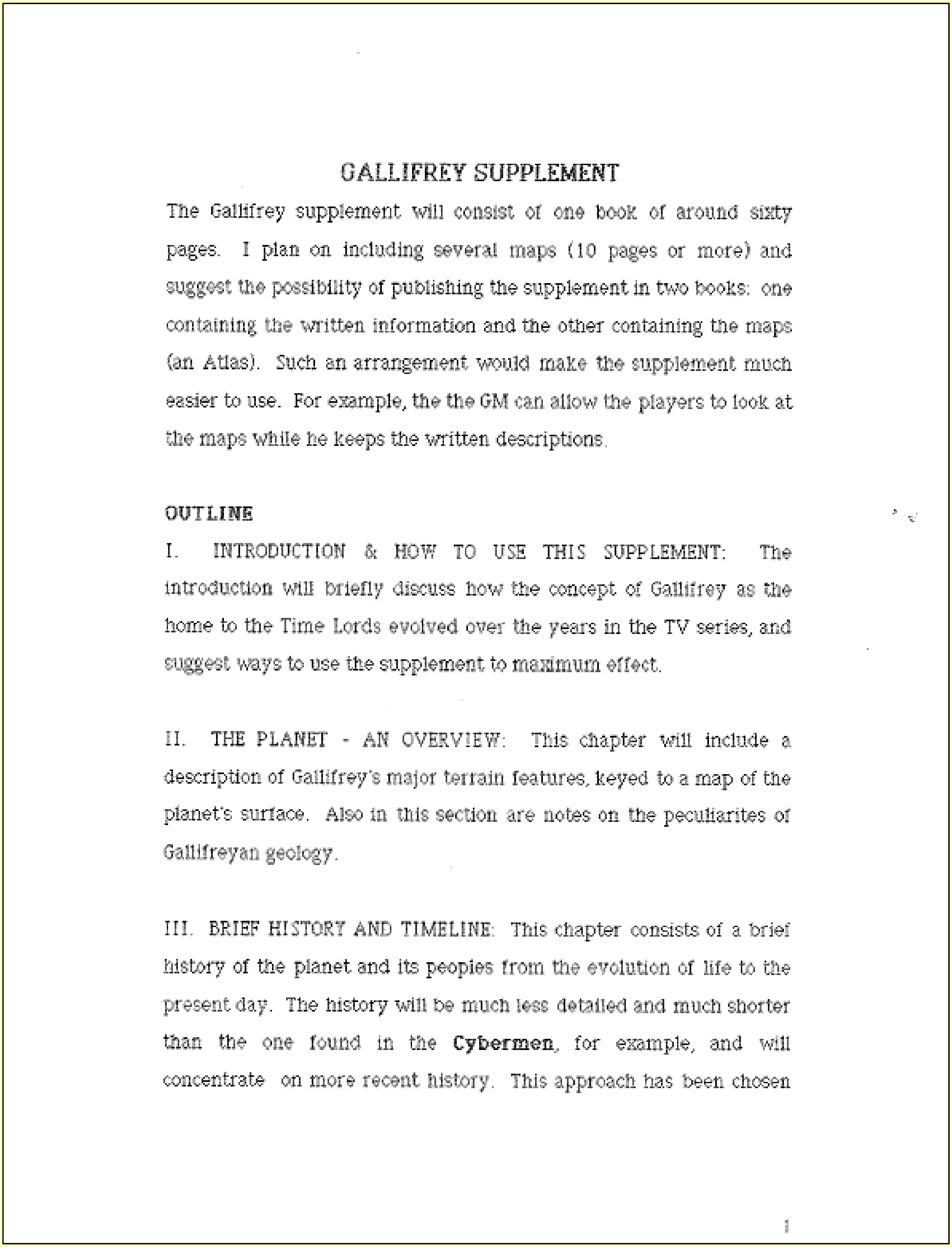
Gallifrey

This DOCTOR WHO supplement details the Time Lords' home planet, Gallifrey. Included are a brief history and timeline of Gallifrey, sections on the government and laws of the Time Lords, their science and equipment, and their life and culture. Also provided are maps and descriptions of places of interest on Gallifrey, as well as brief descriptions of the more notable members of Gallifreyan society. Expanded character generation rules will allow the creation of typical Gallifreyans (as opposed to the more adventuresome and eccentric Time Lords). The last section profiles the Shobogans who live on Gallifrey but outside of Time Lord and typical Gallifreyan society.

Stock# 9105

ISBN# 0-931787-37-8

"GALLIFREY" SUPPLEMENT LISTING
IN THE FASA 1987 SPRING CATALOG



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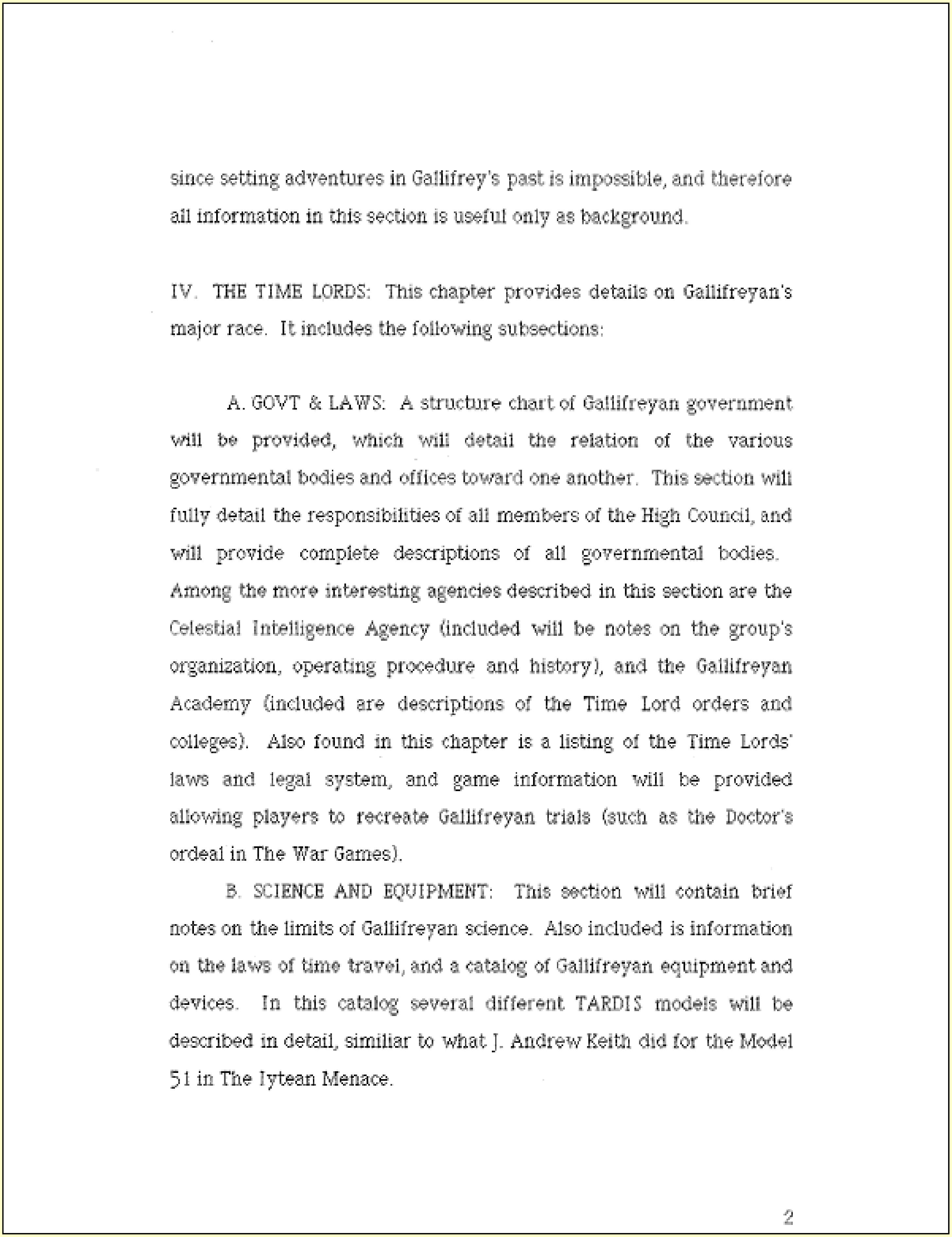
III. BRIEF HISTORY AND TIMELINE: This chapter consists of a brief history of the planet and its peoples from the evolution of life to the present day. The history will be much less detailed and much shorter than the one found in the **Cybermen**, for example, and will concentrate on more recent history. This approach has been chosen

THE FIRST PAGE OF THE ORIGINAL PROPOSAL FOR THE “GALLIFREY” SUPPLEMENT



since setting adventures in Gallifrey's past is impossible, and therefore all information in this section is useful only as background.

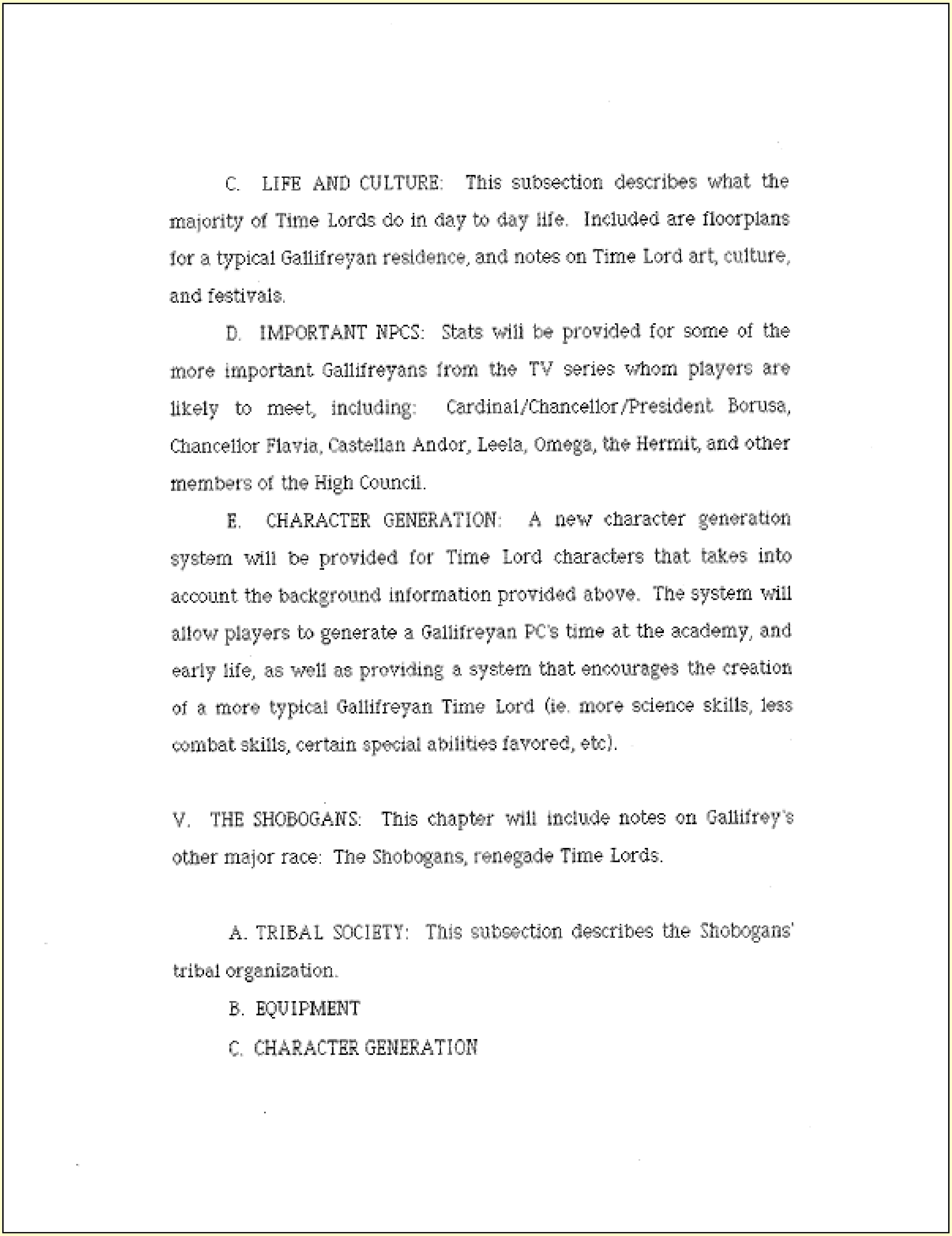
IV. THE TIME LORDS: This chapter provides details on Gallifreyan's major race. It includes the following subsections:

A. GOVT & LAWS: A structure chart of Gallifreyan government will be provided, which will detail the relation of the various governmental bodies and offices toward one another. This section will fully detail the responsibilities of all members of the High Council, and will provide complete descriptions of all governmental bodies. Among the more interesting agencies described in this section are the Celestial Intelligence Agency (included will be notes on the group's organization, operating procedure and history), and the Gallifreyan Academy (included are descriptions of the Time Lord orders and colleges). Also found in this chapter is a listing of the Time Lords' laws and legal system, and game information will be provided allowing players to recreate Gallifreyan trials (such as the Doctor's ordeal in The War Games).

B. SCIENCE AND EQUIPMENT: This section will contain brief notes on the limits of Gallifreyan science. Also included is information on the laws of time travel, and a catalog of Gallifreyan equipment and devices. In this catalog several different TARDIS models will be described in detail, similiar to what J. Andrew Keith did for the Model 51 in The Iytean Menace.

2

THE SECOND PAGE OF THE ORIGINAL PROPOSAL FOR THE “GALLIFREY” SUPPLEMENT



C. LIFE AND CULTURE: This subsection describes what the majority of Time Lords do in day to day life. Included are floorplans for a typical Gallifreyan residence, and notes on Time Lord art, culture, and festivals.

D. IMPORTANT NPCS: Stats will be provided for some of the more important Gallifreyans from the TV series whom players are likely to meet, including: Cardinal/Chancellor/President Borusa, Chancellor Flavia, Castellan Andor, Leela, Omega, the Hermit, and other members of the High Council.

E. CHARACTER GENERATION: A new character generation system will be provided for Time Lord characters that takes into account the background information provided above. The system will allow players to generate a Gallifreyan PC's time at the academy, and early life, as well as providing a system that encourages the creation of a more typical Gallifreyan Time Lord (ie. more science skills, less combat skills, certain special abilities favored, etc).

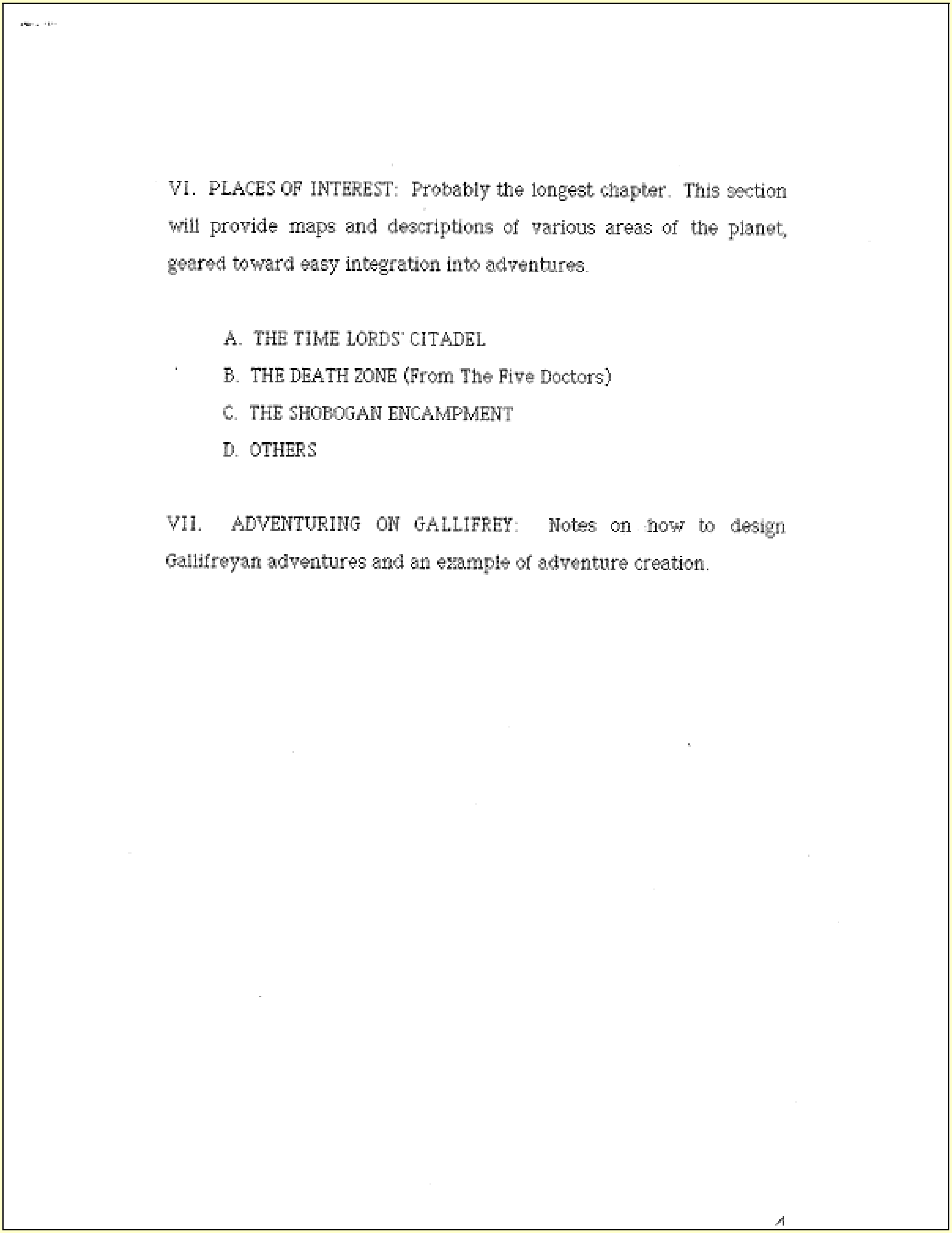
V. THE SHOBOGANS: This chapter will include notes on Gallifrey's other major race: The Shobogans, renegade Time Lords.

A. TRIBAL SOCIETY: This subsection describes the Shobogans' tribal organization.

B. EQUIPMENT

C. CHARACTER GENERATION

THE THIRD PAGE OF THE ORIGINAL PROPOSAL FOR THE “GALLIFREY” SUPPLEMENT



VI. PLACES OF INTEREST: Probably the longest chapter. This section will provide maps and descriptions of various areas of the planet, geared toward easy integration into adventures.

A. THE TIME LORDS' CITADEL
B. THE DEATH ZONE (From The Five Doctors)
C. THE SHOBOGAN ENCAMPMENT
D. OTHERS

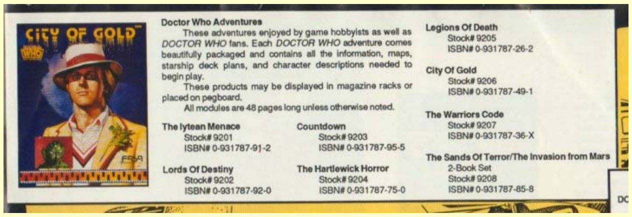
VII. ADVENTURING ON GALLIFREY: Notes on how to design Gallifreyan adventures and an example of adventure creation.

4

THE FOURTH AND FINAL PAGE OF THE ORIGINAL PROPOSAL FOR THE "GALLIFREY" SUPPLEMENT

THE LOST FASA DOCTOR WHO ADVENTURE MODULES

SPRING 1987
CATALOG OF GAMES AND BOOKS
FASA
CORPORATION


CITY OF GOLD
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Doctor Who Adventures

These adventures enjoyed by game hobbyists as well as *DOCTOR WHO* fans. Each *DOCTOR WHO* adventure comes beautifully packaged and contains all the information, maps, starship deck plans, and character descriptions needed to begin play.

These products may be displayed in magazine racks or placed on pegboard.

All modules are 48 pages long unless otherwise noted.

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The Hartlewick Horror
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Legions Of Death
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City Of Gold
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The Warriors Code
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The Sands Of Terror/The Invasion from Mars
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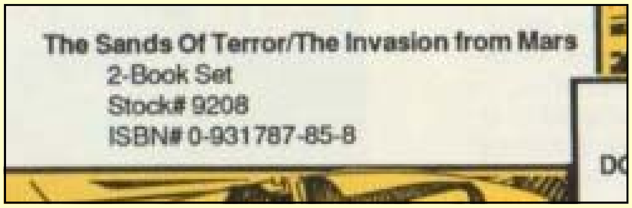

The Sands Of Terror/The Invasion from Mars
2-Book Set
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"THE SANDS OF TERROR/INVASION FROM MARS" MODULE LISTING IN THE FASA 1987 SPRING CATALOG

One of the most intriguing elements of FASA *Doctor Who* role-playing game was the announcement in the Spring 1987 FASA Catalog of a 2-book set of adventure modules that were slated for release. The set was to feature two adventures "The Sands of Time" and "The Invasion from Mars". Other than the information that was printed (that can be seen on the left), nothing else was known about these adventures. As with "The Sontarans" and the "Gallifrey" supplements, these adventure modules never went to print and were never released. Other than the titles, nothing was known about the adventure modules. No one knew who the authors were, no one knew the adventures' content, and no one had any idea what monsters or villains may have featured in the adventures. Until now.

Thanks to a wonderful collaboration with FASA President Ross Babcock who searched through the company's old files for us, we have been able to unearth not only the proposals and outlines for the promised and unpublished adventure modules, but also an additional three proposed FASA modules that were sent to FASA but never saw the light of day as the *Doctor W*ho RPG line was put to rest. Our interview with Ray Winninger also revealed that there was yet another adventure that was in the early stages of development but a full proposal for it does not exist.

Here for the first time is a listing of the various "lost" FASA *Doctor Who* role-playing game adventure modules, along with a short description of what is known about their content. On the pages after this, we present the original proposals as they were submitted to FASA, which have been graciously shared with us. We were given permission from FASA to use them as needed so that we may share the information with fans who have always wanted to know more about these adventures.

Here is a listing of the *Doctor Who* RPG adventures that may have released if history had been different:

THE SIX DOCTORS by Ray Winninger (an official proposal was not yet submitted - previously unknown)
- Early stage work only was done on this. The Celestial Toymaker makes a wager against a mysterious stranger, who turns out to be the Doctor's final incarnation. Both of them manipulate various earlier Doctors and their companions in an effort to win the bet. With time travel front-and-center and exploring time travel paradoxes.

THE FOREST DEMONS by J. Andrew Keith (proposed November 1985 - previously unknown)
- UNIT North America, the Yeti and the Master converge in the American SouthWest near Mount St. Helens.

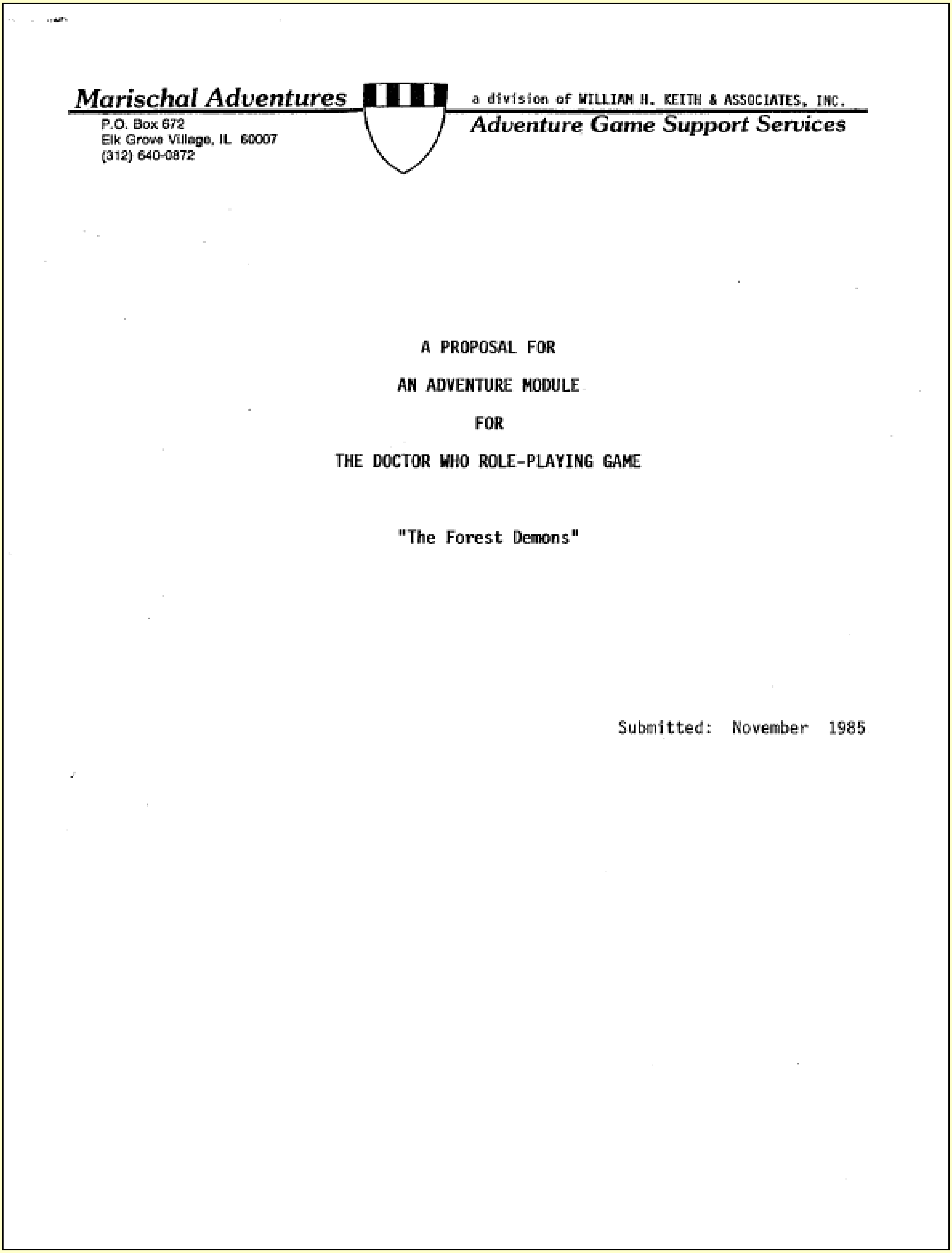
THE MONDAS FACTOR by J. Andrew Keith (proposed 28 December 1985 - previously unknown)
- Time-travelling Cybermen arrive as the Silurians and Sea Devils begin war against Mondan colonists on Earth.

THE SANDS OF TERROR by J. Andrew Keith (proposed February 1986 - promised in the Fall 1987 FASA catalog as the first part of a two book set, sharing ISBN # 0-931787-85-8 and FASA Catalog # 9208)
- A Sontaran and Rutan crash on Earth near Sutekh the Destroyer's tomb. Perhaps T.E. Lawrence can help...

THE INVASION FROM MARS by J. Andrew Keith (proposed 30 May 1986 - promised in the Fall 1987 FASA catalog as the second part of a two book set, sharing ISBN # 0-931787-85-8 and FASA Catalog # 9208)
- Victorian affair with Doctor 6, H. G. Wells, the Brigadier's grandfather, Ice Warriors and "War of the Worlds".

THE VALLEY OF DREAD by J. Andrew Keith (proposed 30 May 1986 - previously unknown)
- A historical adventure featuring Napoleon, the 1st Doctor, and the Meddling Monk (or the Master).

On the following pages are the full plots as described in the original proposal documents for these adventures...



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A PROPOSAL FOR

AN ADVENTURE MODULE

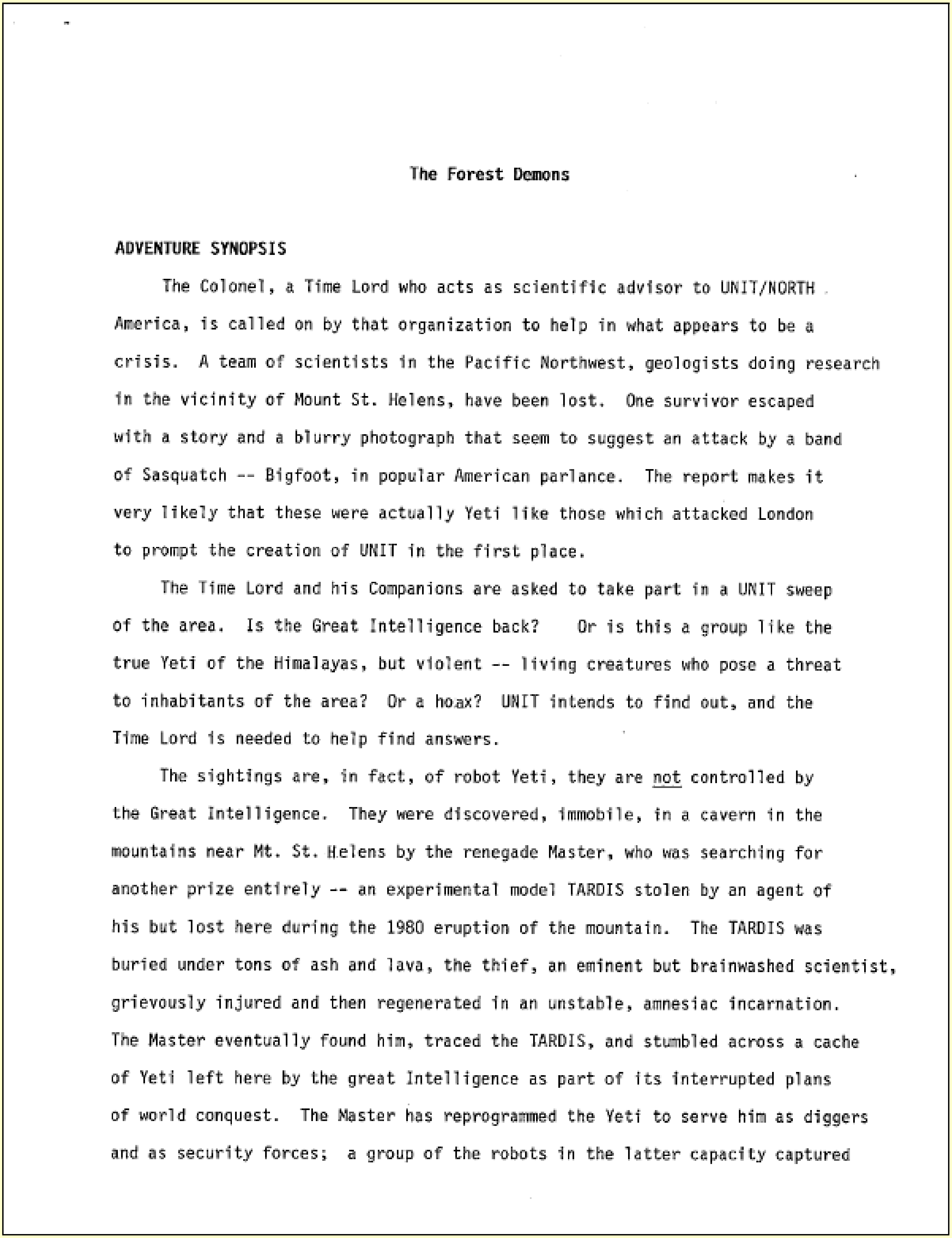
FOR

THE DOCTOR WHO ROLE-PLAYING GAME

"The Forest Demons"

Submitted: November 1985

THE FIRST PAGE OF THE ORIGINAL PROPOSAL FOR “THE FOREST DEMONS” ADVENTURE MODULE



The Forest Demons

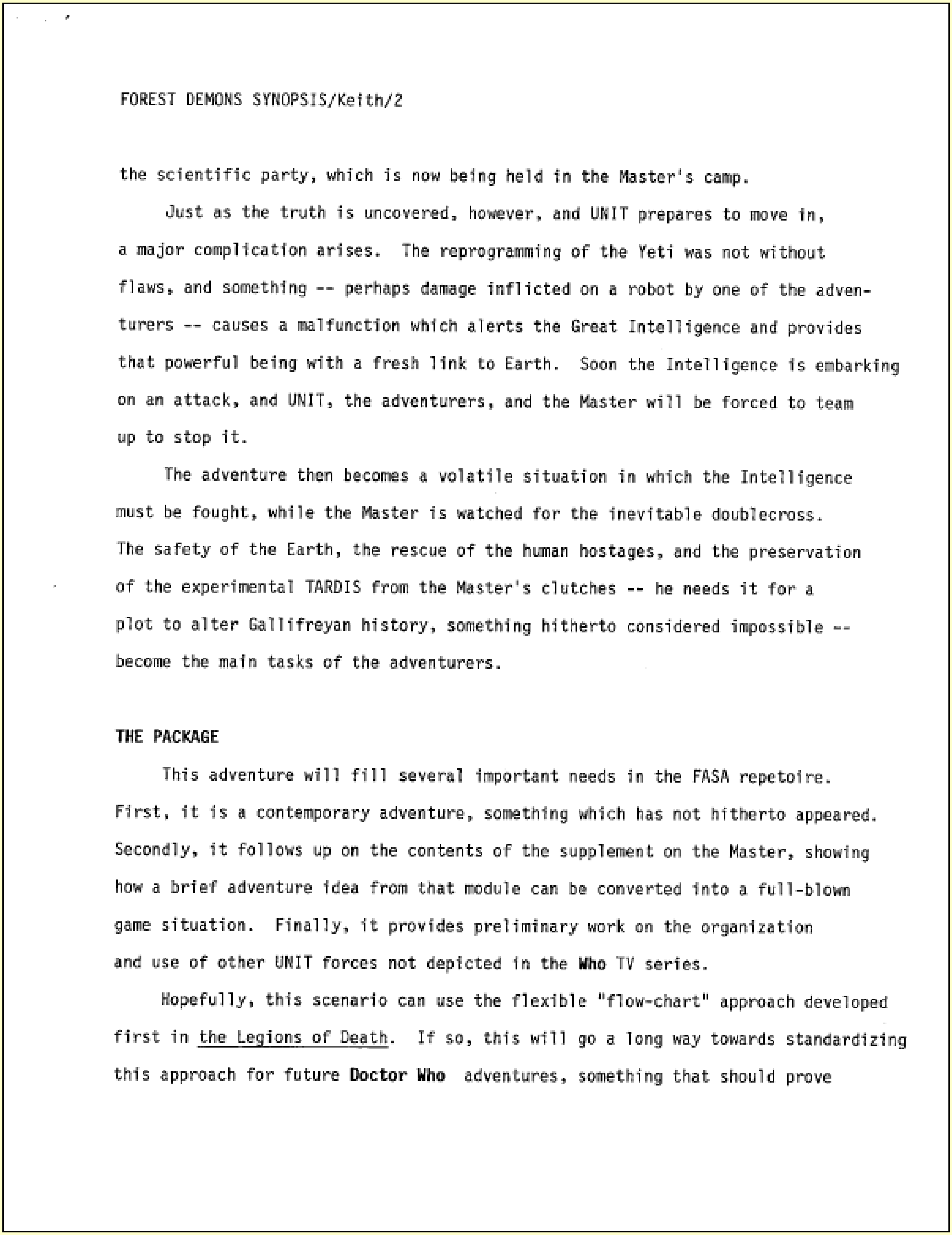
ADVENTURE SYNOPSIS

The Colonel, a Time Lord who acts as scientific advisor to UNIT/NORTH America, is called on by that organization to help in what appears to be a crisis. A team of scientists in the Pacific Northwest, geologists doing research in the vicinity of Mount St. Helens, have been lost. One survivor escaped with a story and a blurry photograph that seem to suggest an attack by a band of Sasquatch -- Bigfoot, in popular American parlance. The report makes it very likely that these were actually Yeti like those which attacked London to prompt the creation of UNIT in the first place.

The Time Lord and his Companions are asked to take part in a UNIT sweep of the area. Is the Great Intelligence back? Or is this a group like the true Yeti of the Himalayas, but violent -- living creatures who pose a threat to inhabitants of the area? Or a hoax? UNIT intends to find out, and the Time Lord is needed to help find answers.

The sightings are, in fact, of robot Yeti, they are not controlled by the Great Intelligence. They were discovered, immobile, in a cavern in the mountains near Mt. St. Helens by the renegade Master, who was searching for another prize entirely -- an experimental model TARDIS stolen by an agent of his but lost here during the 1980 eruption of the mountain. The TARDIS was buried under tons of ash and lava, the thief, an eminent but brainwashed scientist, grievously injured and then regenerated in an unstable, amnesiac incarnation. The Master eventually found him, traced the TARDIS, and stumbled across a cache of Yeti left here by the great Intelligence as part of its interrupted plans of world conquest. The Master has reprogrammed the Yeti to serve him as diggers and as security forces; a group of the robots in the latter capacity captured

THE SECOND PAGE OF THE ORIGINAL PROPOSAL FOR “THE FOREST DEMONS” ADVENTURE MODULE



FOREST DEMONS SYNOPSIS/Keith/2

the scientific party, which is now being held in the Master's camp.

Just as the truth is uncovered, however, and UNIT prepares to move in, a major complication arises. The reprogramming of the Yeti was not without flaws, and something -- perhaps damage inflicted on a robot by one of the adventurers -- causes a malfunction which alerts the Great Intelligence and provides that powerful being with a fresh link to Earth. Soon the Intelligence is embarking on an attack, and UNIT, the adventurers, and the Master will be forced to team up to stop it.

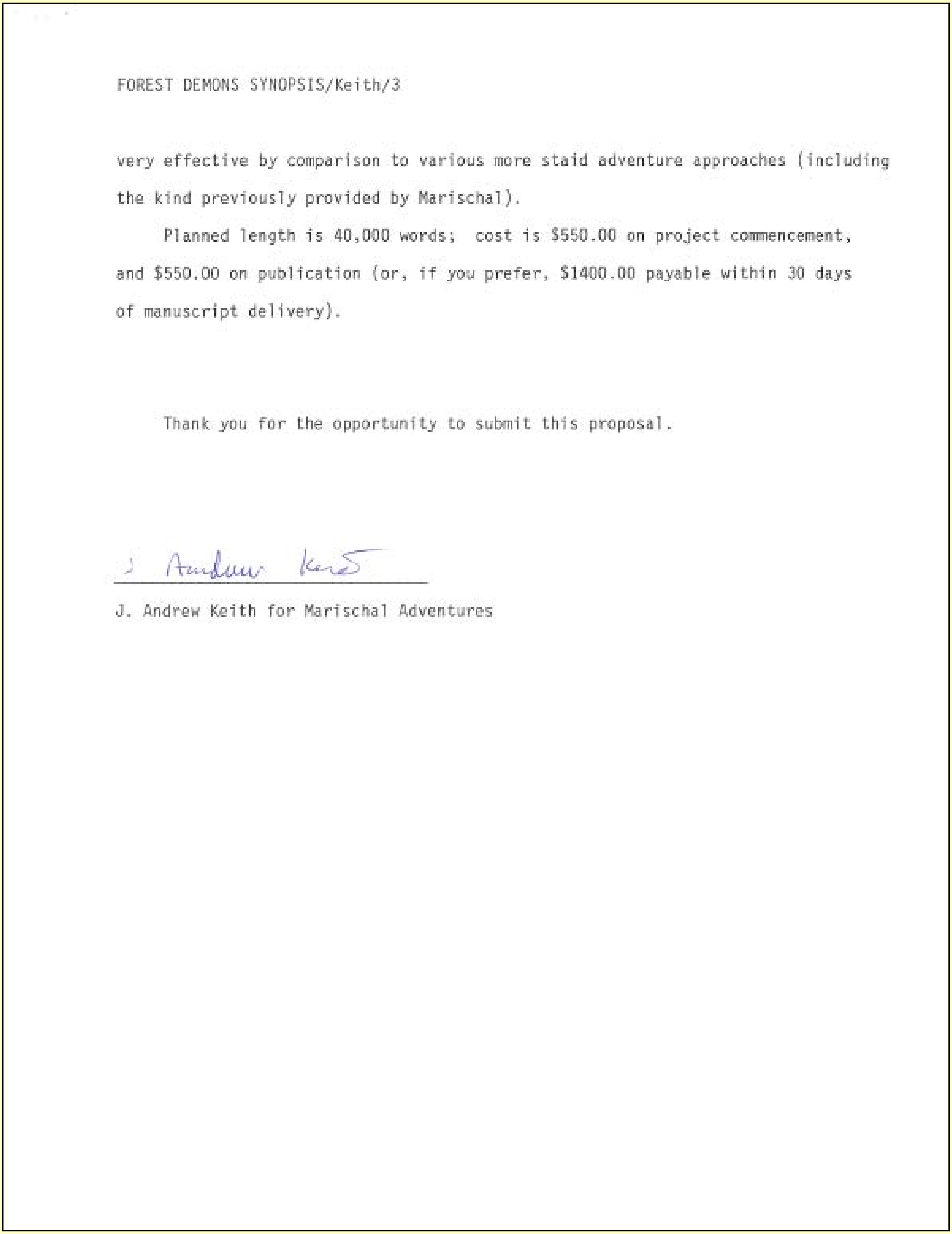
The adventure then becomes a volatile situation in which the Intelligence must be fought, while the Master is watched for the inevitable doublecross. The safety of the Earth, the rescue of the human hostages, and the preservation of the experimental TARDIS from the Master's clutches -- he needs it for a plot to alter Gallifreyan history, something hitherto considered impossible -- become the main tasks of the adventurers.

THE PACKAGE

This adventure will fill several important needs in the FASA repetoire. First, it is a contemporary adventure, something which has not hitherto appeared. Secondly, it follows up on the contents of the supplement on the Master, showing how a brief adventure idea from that module can be converted into a full-blown game situation. Finally, it provides preliminary work on the organization and use of other UNIT forces not depicted in the **Who** TV series.

Hopefully, this scenario can use the flexible "flow-chart" approach developed first in the Legions of Death. If so, this will go a long way towards standardizing this approach for future **Doctor Who** adventures, something that should prove

THE THIRD PAGE OF THE ORIGINAL PROPOSAL FOR “THE FOREST DEMONS” ADVENTURE MODULE



FOREST DEMONS SYNOPSIS/Keith/3

very effective by comparison to various more staid adventure approaches (including the kind previously provided by Marischal).

Planned length is 40,000 words; cost is $550.00 on project commencement, and $550.00 on publication (or, if you prefer, $1400.00 payable within 30 days of manuscript delivery).

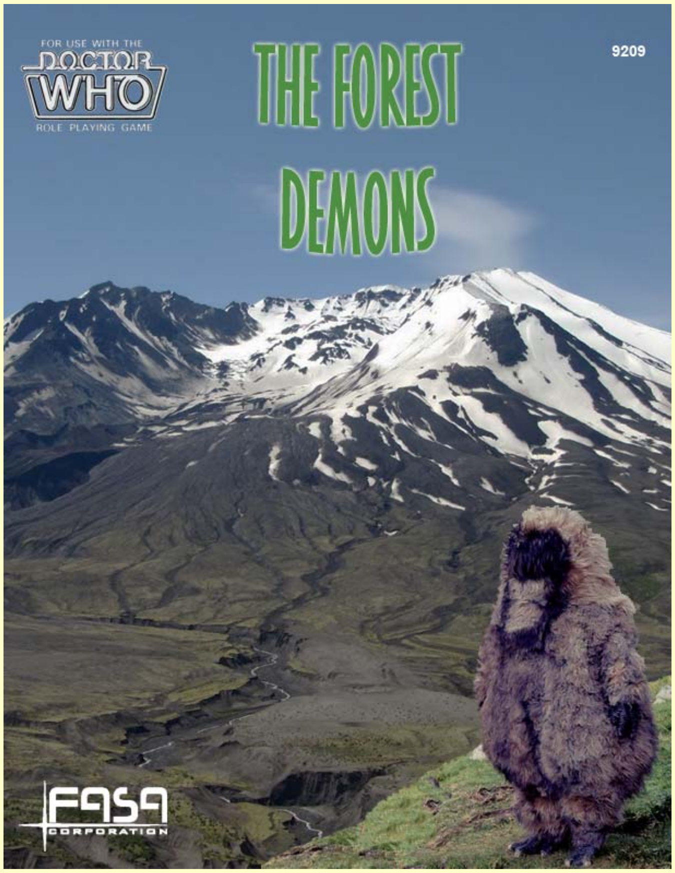
Thank you for the opportunity to submit this proposal.

J Andrew Keith

J. Andrew Keith for Marischal Adventures

THE FOURTH PAGE OF THE ORIGINAL PROPOSAL FOR "THE FOREST DEMONS" ADVENTURE MODULE

A DETAILED LOOK AT "THE FOREST DEMONS" ADVENTURE MODULE



MOCK COVER FOR "THE FOREST DEMONS"

Here we take a more detailed look at the proposal for "The Forest Demons" which tells us a few more things about the FASA *Doctor Who* RPG and the fiction of the RPG as it might have been.

THE FICTION

● The module takes place in the American Pacific Northwest, in the area of Mount Saint Helens, a volcano that erupted on 18 May 1980. There was great awareness of this eruption and its effects at the time of the module's writing. In the fiction of the adventure, a brainwashed Gallifreyan associate of the Master stole an experimental TARDIS and landed at the location of the infamous eruption. The subsequent event buried the TARDIS and injured the Gallifreyan scientist so badly that he regenerated and also lost much of his memory and perhaps even sanity.

● The Master hopes to recover the experimental TARDIS with the intention of being able to travel back in time to affect Gallifrey's history, which has been thought impossible to do (and ruled as much in the game's core rulebooks).

● The heavily wooded area near Mount Saint Helens is also known for the popular folk lore of the "Sasquatch" or "Bigfoot" sightings that have taken place in the surrounding woods. This lore is tied to the appearance of the Yeti in the module. The photos of the Yeti are sent by geologists studying the area (which was heavily done at the time by US Geological Survey teams) to UNIT, which brings them to the scene.

● The adventure features a branch of the United Nations Intelligence Taskforce called UNIT-North America, which investigates the photos taken by geologists working near Mount St. Helens of the Yeti. As the Yeti's appearance in the London underground was the incident that led to the creation of UNIT (in the *Doctor Who* story "The Web of Fear"), UNIT would be familiar with the creatures.

● The Yeti in the adventure are robots created by the Great Intelligence, and stored for its use, but the Great Intelligence has not activated them. Instead, the Master has discovered them and is using the Yeti to both dig through the ash, fallen trees, and destruction of the volcano's explosion in search of the experimental TARDIS and to serve as security guards for the area. The Yeti have also taken a group of geologists captive.

● The reprogramming of the Yeti by the Master has not been without some problems. In reactivating the Yeti, the Master has also reopened a link between the Great Intelligence and the planet Earth. The Great Intelligence will presumably exert its own influence over various Yeti and find itself pitted against the player characters. The characters will need to find a way of unifying the player characters, the UNIT soldiers, and the Master to overcome the dangerous other-worldly adversary. At the same time they must protect Earth, they must also rescue the geologists, expect the Master to double cross them, and avoid the Master getting a hold of the experimental TARDIS that could change Gallifreyan history itself.

THE FACT

● The adventure module was submitted by J. Andrew Keith under the banner of "Merischal Adventures", an "adventure game support services" company that on this letterhead is identified as being "a division of William H. Keith & Associates, Inc." and being located in Elk Grove, Illinois.

● Selling points for the proposal seemed to be that this adventure would be the first contemporary adventure set in modern day, it connects the module to how “The Master” supplement can be used, it would introduce a branch of UNIT other than in the UK, and would feature the “flexible flow chart” approach of adventure module writing.

● This proposal was made after “The Legion of Death” adventure module was accepted as the proposal specifically refers to that adventure and the “flexible flow chart” style used in its content.

● The target word count length for a FASA adventure module was 40,000 words.

● Payment for adventure modules for the *Doctor Who* line (at least from Merischal Adventures) seemed to run in the ballpark of $1100 for one. This payment was most often split between $550 given up front at the commencement of the project, and an additional $550 which was given upon publication. Alternate payment could be made for the full amount of $1100 within 30 days of manuscript delivery. This gave FASA some leeway on payment, so that if they wanted to pay for a commission they could pay half the cost, but only deliver the difference if an adventure module was actually printed and published.

● A mathematics error seems to occur on the last page of the document, saying that the full amount on delivery could be $1400 within 30 days of manuscript delivery (as opposed to $1100 split on commencement of writing, and on publication). While it is possible a different rate would be ask for depending on how payment was arranged, the fact that this does not match other proposals of the same type (covered on the following pages) makes us believe it to be an error. However, on analyzing the various documents we have, it seems that J. Andrew Keith reused certain parts of his previous proposals when retyping a submission. In turn, it is thought that the rate of $1400 may have been the amount asked for when writing a supplement (such as Keith’s “The Master”) rather than that of an adventure module. That fact that the proposal specifically references the contents of “The Master” supplement seems to give some weight to this idea.

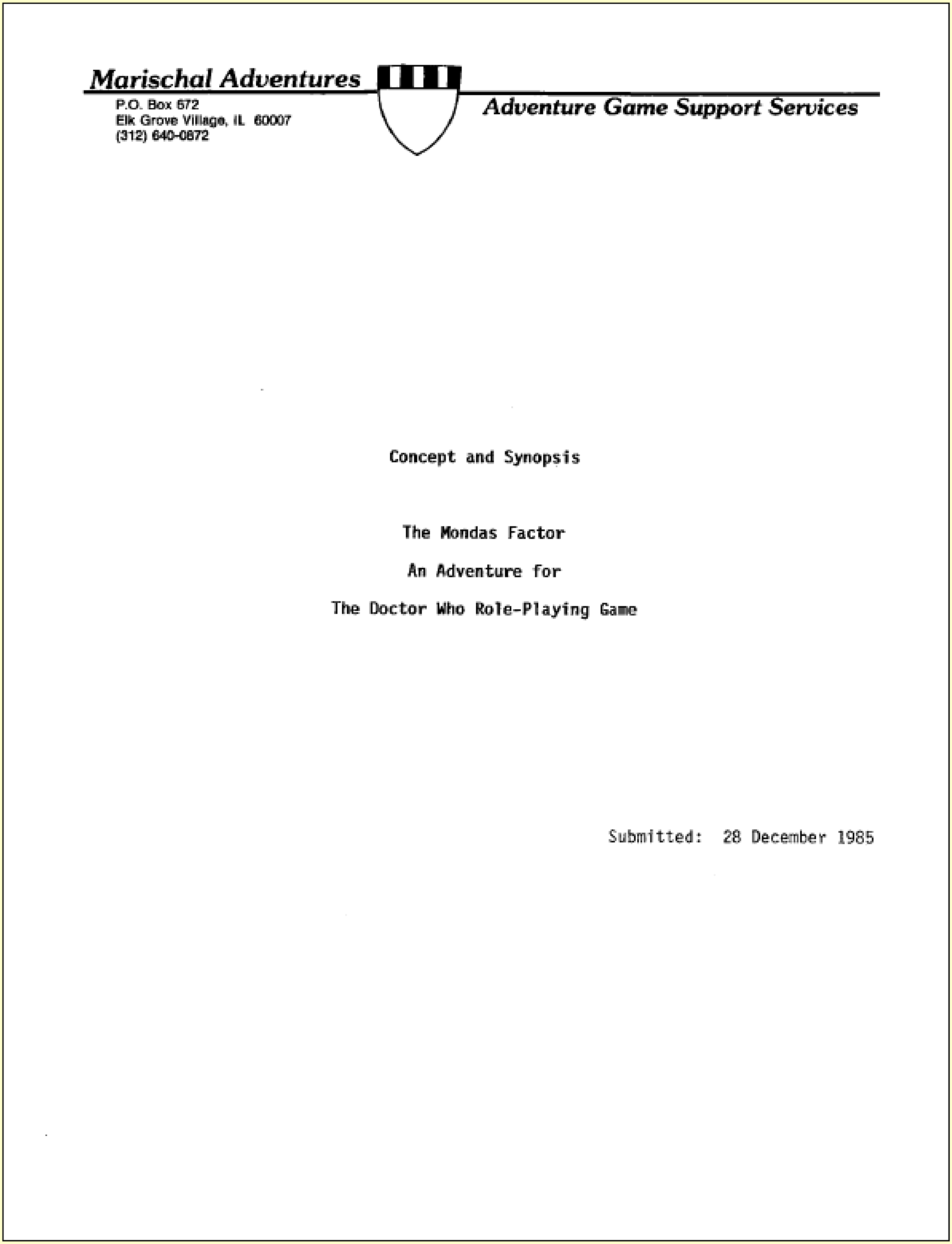
● Other than receiving the proposal, no other work was done by FASA on “The Forest Demons”.

ANALYSIS

“The Forest Demons” is a real opportunity missed for the FASA *Doctor Who* line. The adventure module would have brought together a few concepts worthy of inclusion that the game never touched on: an adventure module set in the present day, an adventure featuring UNIT, an adventure featuring the Master as the villain, and an adventure featuring the Yeti and the Great Intelligence. All of these elements would have added to the overall released products for the line.

The adventure itself is very much a product of the 1980s. At the time, awareness of the significant observations of the geological events at Mount Saint Helens were very much in the public consciousness. The volcano’s eruption was significant world news. The loss of life was unfortunate and well documented, while at the same time the event moved geological knowledge forward like never before. A modern day perspective of the module would now relegate the adventure to that of a “historical’ rather than contemporary adventure.

The concepts within the module are timeless and hold up well. The inclusion of the robot Yeti fits well with the folk lore of the region. Add to this the geologists studying the area (still a focal point for many volcanologists), and a good reason for why to include UNIT and the Great Intelligence all make for an engaging concept. The only parts of the adventure that seem a bit contrived is that the Great Intelligence would simply choose the American Northwest as a place to store some Yeti robots. Also, the idea of violating the core rulebook’s assertion that one cannot travel to the past on Gallifrey is violated by the introduction of the experimental TARDIS, but this does present a continued danger to universal order.



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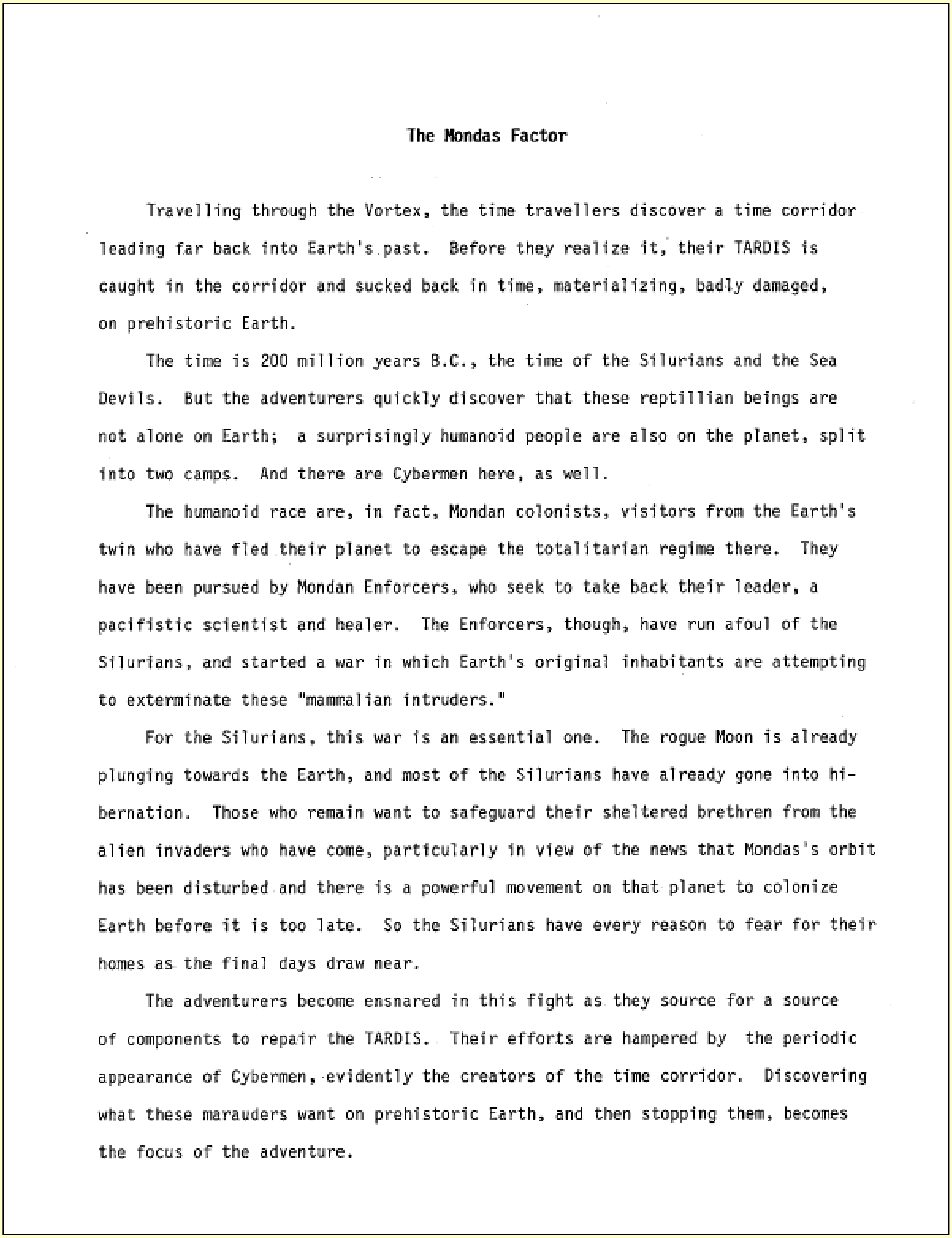
Concept and Synopsis

The Mondas Factor

An Adventure for
The Doctor Who Role-Playing Game

Submitted: 28 December 1985

THE FIRST PAGE OF THE ORIGINAL PROPOSAL FOR “THE MONDAS FACTOR” ADVENTURE MODULE



The Mondas Factor

Travelling through the Vortex, the time travellers discover a time corridor leading far back into Earth's past. Before they realize it, their TARDIS is caught in the corridor and sucked back in time, materializing, badly damaged, on prehistoric Earth.

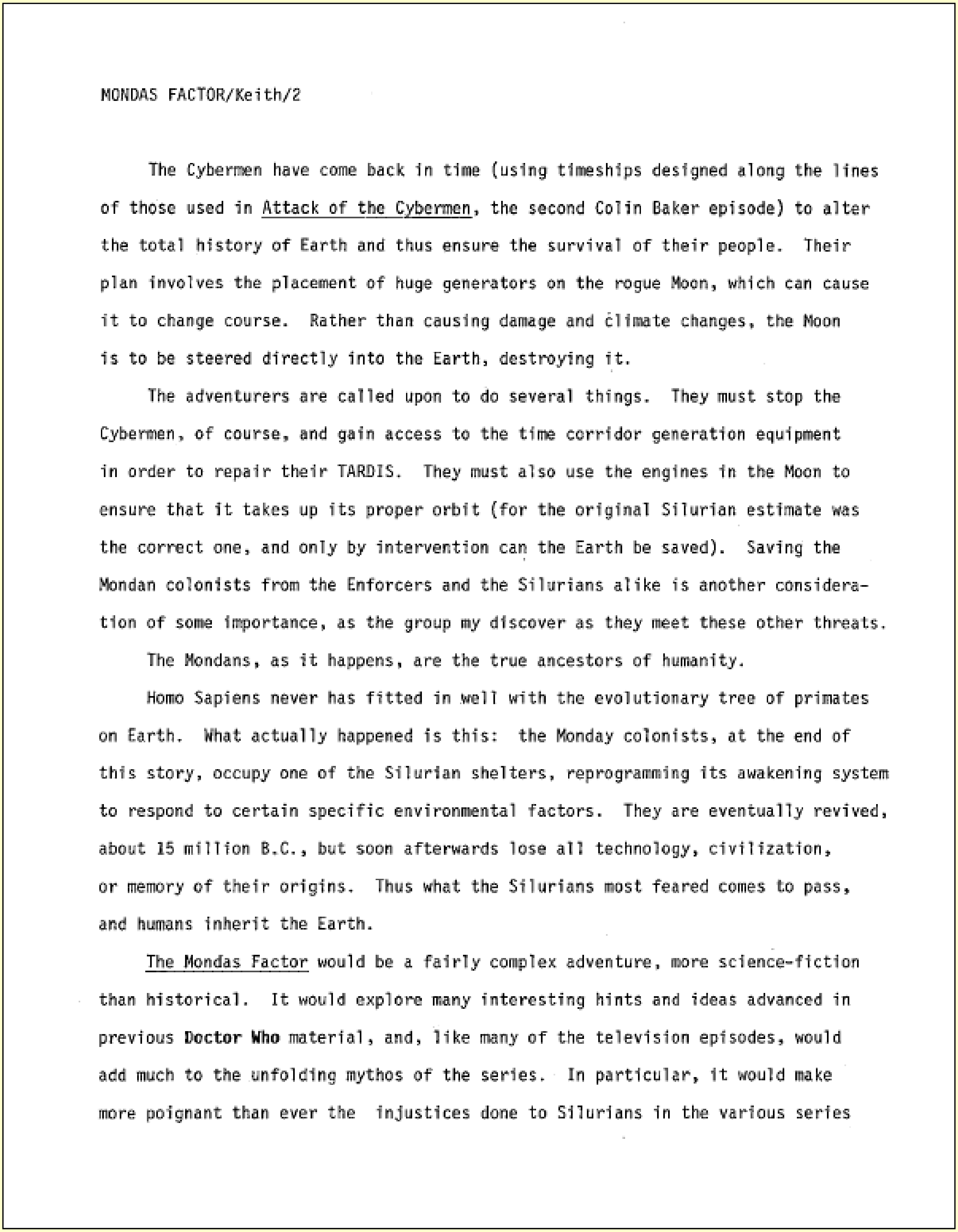
The time is 200 million years B.C., the time of the Silurians and the Sea Devils. But the adventurers quickly discover that these reptillian beings are not alone on Earth; a surprisingly humanoid people are also on the planet, split into two camps. And there are Cybermen here, as well.

The humanoid race are, in fact, Mondan colonists, visitors from the Earth's twin who have fled their planet to escape the totalitarian regime there. They have been pursued by Mondan Enforcers, who seek to take back their leader, a pacifistic scientist and healer. The Enforcers, though, have run afoul of the Silurians, and started a war in which Earth's original inhabitants are attempting to exterminate these "mammalian intruders."

For the Silurians, this war is an essential one. The rogue Moon is already plunging towards the Earth, and most of the Silurians have already gone into hibernation. Those who remain want to safeguard their sheltered brethren from the alien invaders who have come, particularly in view of the news that Mondas's orbit has been disturbed and there is a powerful movement on that planet to colonize Earth before it is too late. So the Silurians have every reason to fear for their homes as the final days draw near.

The adventurers become ensnared in this fight as they source for a source of components to repair the TARDIS. Their efforts are hampered by the periodic appearance of Cybermen, evidently the creators of the time corridor. Discovering what these marauders want on prehistoric Earth, and then stopping them, becomes the focus of the adventure.

THE SECOND PAGE OF THE ORIGINAL PROPOSAL FOR "THE MONDAS FACTOR" ADVENTURE MODULE



MONDAS FACTOR/Keith/2

The Cybermen have come back in time (using timeships designed along the lines of those used in Attack of the Cybermen, the second Colin Baker episode) to alter the total history of Earth and thus ensure the survival of their people. Their plan involves the placement of huge generators on the rogue Moon, which can cause it to change course. Rather than causing damage and climate changes, the Moon is to be steered directly into the Earth, destroying it.

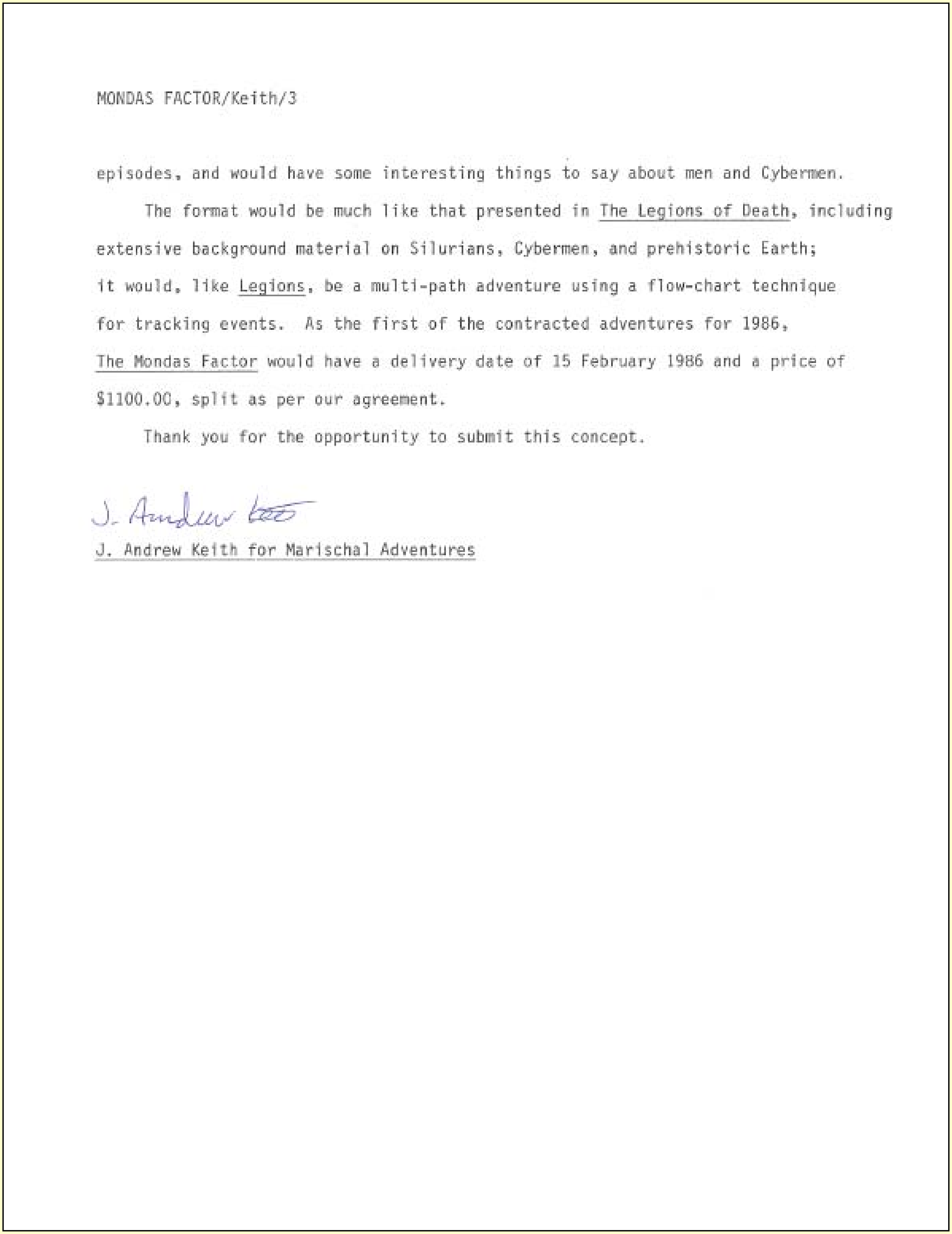
The adventurers are called upon to do several things. They must stop the Cybermen, of course, and gain access to the time corridor generation equipment in order to repair their TARDIS. They must also use the engines in the Moon to ensure that it takes up its proper orbit (for the original Silurian estimate was the correct one, and only by intervention can the Earth be saved). Saving the Mondan colonists from the Enforcers and the Silurians alike is another consideration of some importance, as the group my discover as they meet these other threats.

The Mondans, as it happens, are the true ancestors of humanity.

Homo Sapiens never has fitted in well with the evolutionary tree of primates on Earth. What actually happened is this: the Monday colonists, at the end of this story, occupy one of the Silurian shelters, reprogramming its awakening system to respond to certain specific environmental factors. They are eventually revived, about 15 million B.C., but soon afterwards lose all technology, civilization, or memory of their origins. Thus what the Silurians most feared comes to pass, and humans inherit the Earth.

The Mondas Factor would be a fairly complex adventure, more science-fiction than historical. It would explore many interesting hints and ideas advanced in previous **Doctor Who** material, and, like many of the television episodes, would add much to the unfolding mythos of the series. In particular, it would make more poignant than ever the injustices done to Silurians in the various series

THE THIRD PAGE OF THE ORIGINAL PROPOSAL FOR "THE MONDAS FACTOR" ADVENTURE MODULE



episodes, and would have some interesting things to say about men and Cybermen.

The format would be much like that presented in *The Legions of Death*, including extensive background material on Silurians, Cybermen, and prehistoric Earth; it would, like *Legions*, be a multi-path adventure using a flow-chart technique for tracking events. As the first of the contracted adventures for 1986, *The Mondas Factor* would have a delivery date of 15 February 1986 and a price of $1100.00, split as per our agreement.

Thank you for the opportunity to submit this concept.

J. Andrew Keith

J. Andrew Keith for Marischal Adventures

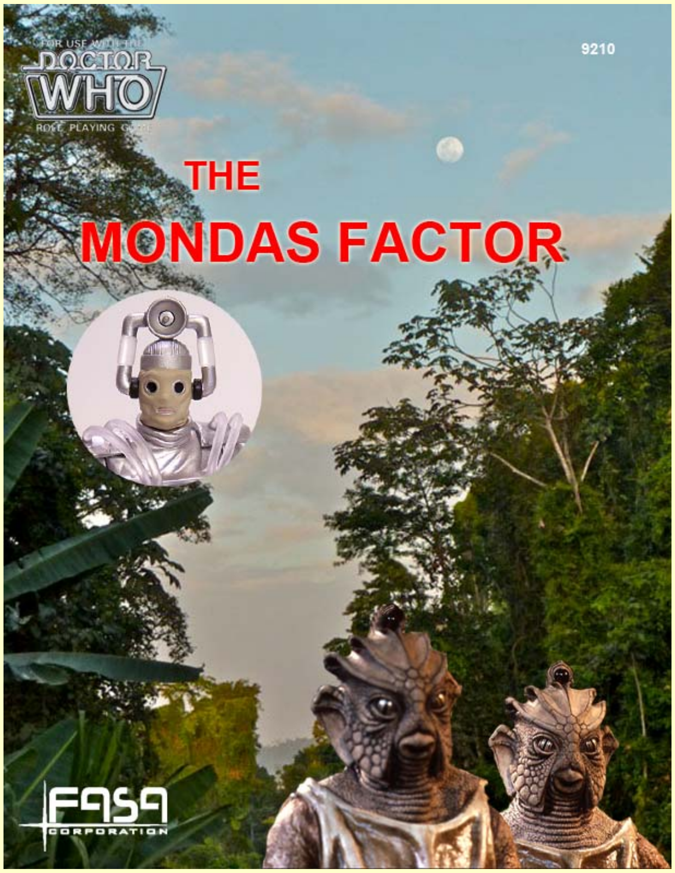
THE FOURTH PAGE OF THE ORIGINAL PROPOSAL FOR “THE MONDAS FACTOR” ADVENTURE MODULE

A DETAILED LOOK AT "THE MONDAS FACTOR" ADVENTURE MODULE

Here we take a more detailed look at the proposal for "The Mondas Factor" as it might have been.

THE FICTION

- The module takes place at the start of the Jurassic Era, and features both the Silurians and Sea Devils at the time that they are planning to retreat underground to their hibernation chambers, as the moon draws near to Earth.
- The adventure features the arrival of humanoids to the planet Earth, peaceful Mondan settlers, who are pursued by the enforcers of their culture (future Cybermen).
- Cybermen have returned back in time via a time craft and will try to make the moon not go into Earth's orbit, but rather crashing into Earth to destroy it and forever change history.
- The adventure would require the players, whose TARDIS is malfunctioning, to recover a repair part from the Cybermen's time ship, and prevent the Cybermen's plan of crashing the moon into Earth, all while dealing with the Cybermen, the Silurians/SeaDevils, and the pre-ancestral Mondosians and their pre-Cyberman "enforcers".
- The adventure puts forward the idea that humans did not evolve on Earth, but rather that the Mondan settlers were in fact the origin of human life on planet Earth.



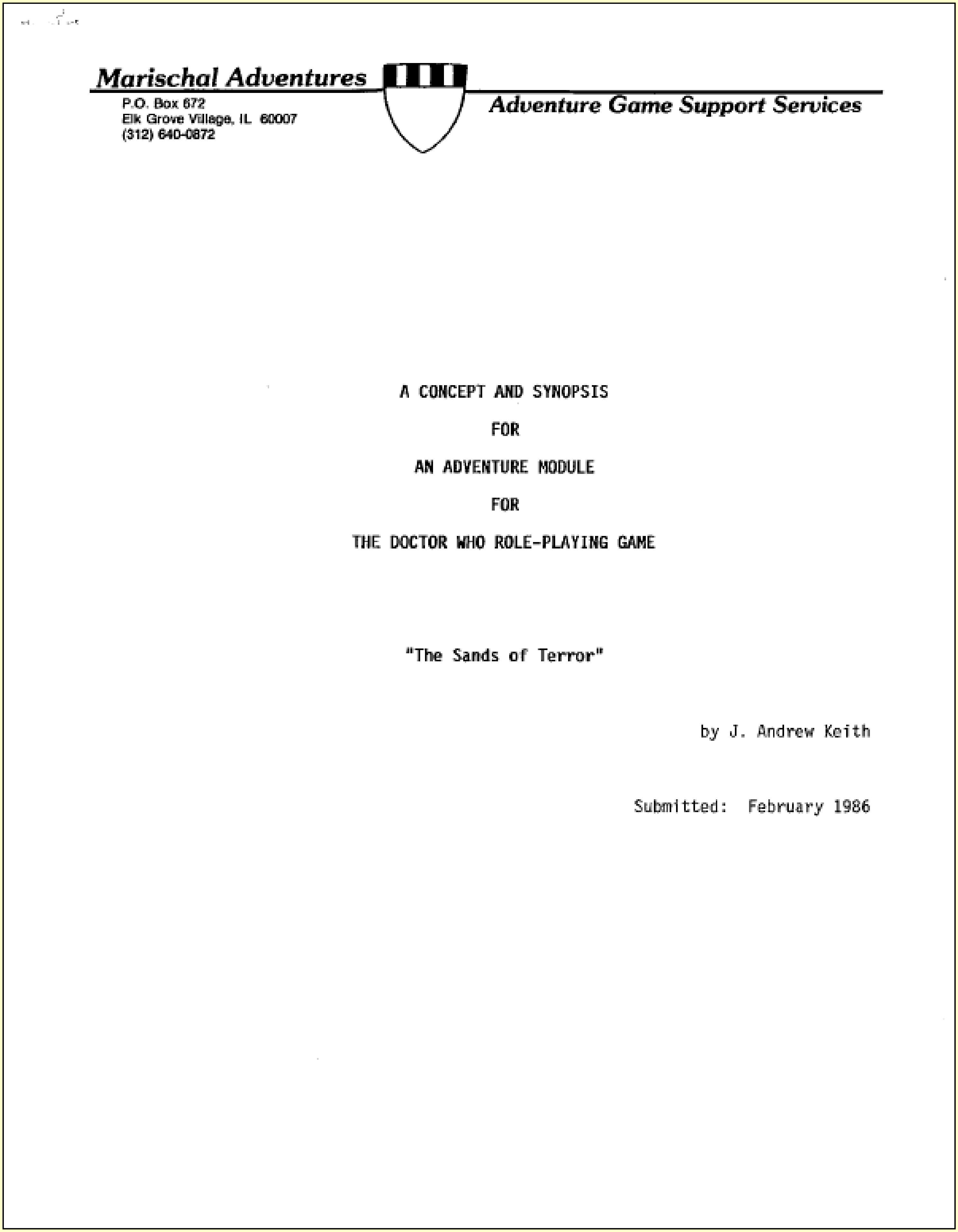
MOCK COVER FOR "THE MONDAS FACTOR"

THE FACT

- The adventure module was submitted by J. Andrew Keith under the banner of "Merischal Adventures", an "adventure game support services" company. However, the previous letterhead which identified the company as being "a division of William H. Keith & Associates, Inc." has now been removed, suggesting that J. Andrew Keith now ran the company as a separate entity from his brother.
- Selling points for the proposal seemed to be that it is a complex adventure that featured the Cybermen, Silurians, and Sea Devils. The adventure would feature time travel as a main plot point as well as the adventurers discovering that they have literally helped guide human history.
- This proposal indicates that the module could be the first of the contracted adventures for 1986, with a delivery date of 15 February 1986, meaning that the proposed writing time of the adventure was roughly a quick 45 days.
- Other than receiving the proposal, no other work was done by FASA on "The Mondas Factor".

ANALYSIS

"The Mondas Factor" is a rather difficult adventure module proposal to accept in that it distinctly contradicts other *Doctor Who* canon (such as mankind evolving on its own on the planet Earth, as seen in "The City of Death" for example). It clearly misses the scientific evidence for mankind's own evolution, and relies on the idea that the original inhabitant's of Earth's sister planet, Mondas (the future Cybermen) are actually the ancestors of the human race here on Earth. Cybermen, Silurians, Sea Devils, and time travel are all thrown together to try to create a plot that is perhaps too much thrown into the cooking pot at once. Without more details of how the adventure might have unfolded in detail, on the surface it seems that it was a good call for FASA to pass on this adventure module idea. It could have turned out great, but by the proposal alone, "The Mondas Factor" is a miss.



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Adventure Game Support Services

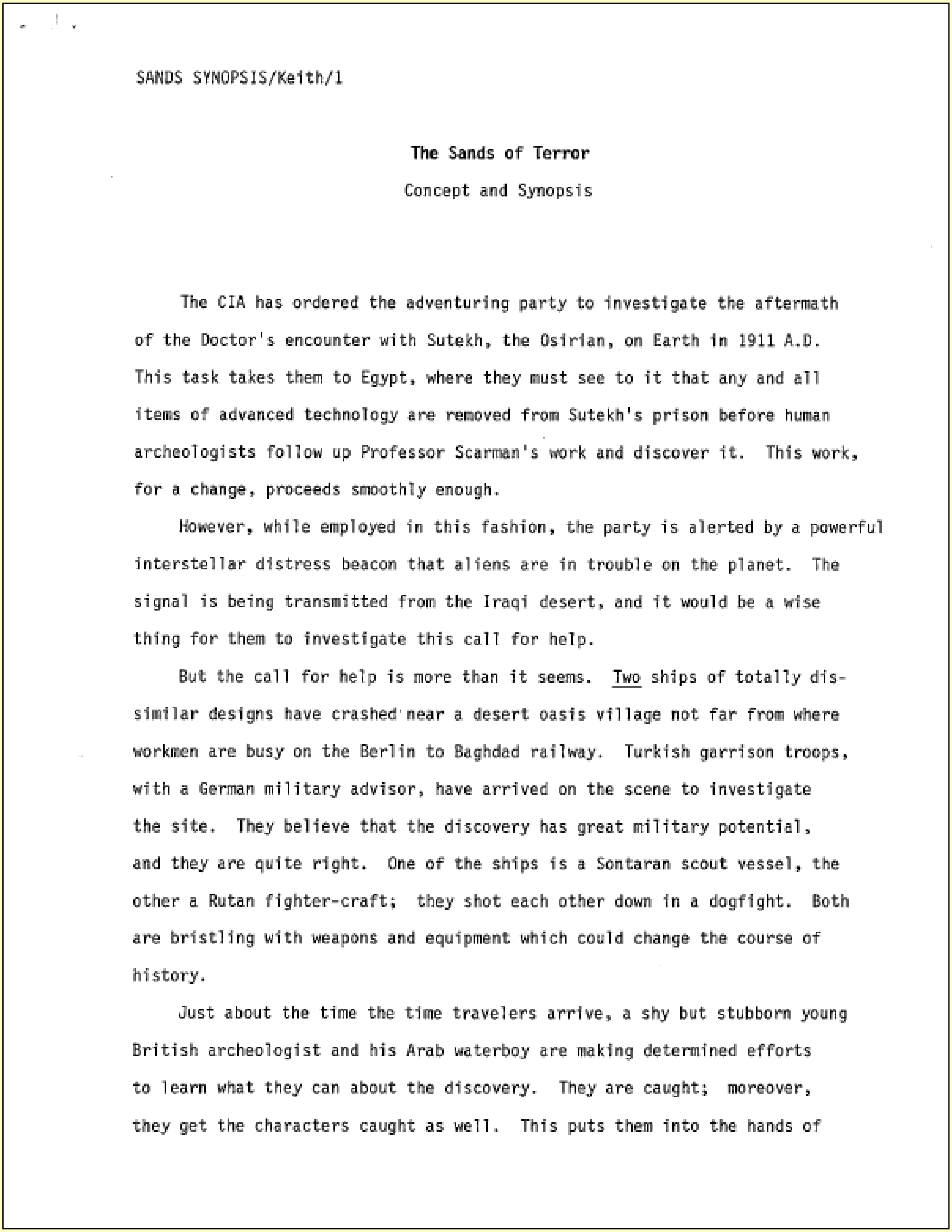
A CONCEPT AND SYNOPSIS
FOR
AN ADVENTURE MODULE
FOR
THE DOCTOR WHO ROLE-PLAYING GAME

"The Sands of Terror"

by J. Andrew Keith

Submitted: February 1986

THE FIRST PAGE OF THE ORIGINAL PROPOSAL FOR "THE SANDS OF TERROR" ADVENTURE MODULE



SANDS SYNOPSIS/Keith/1

The Sands of Terror

Concept and Synopsis

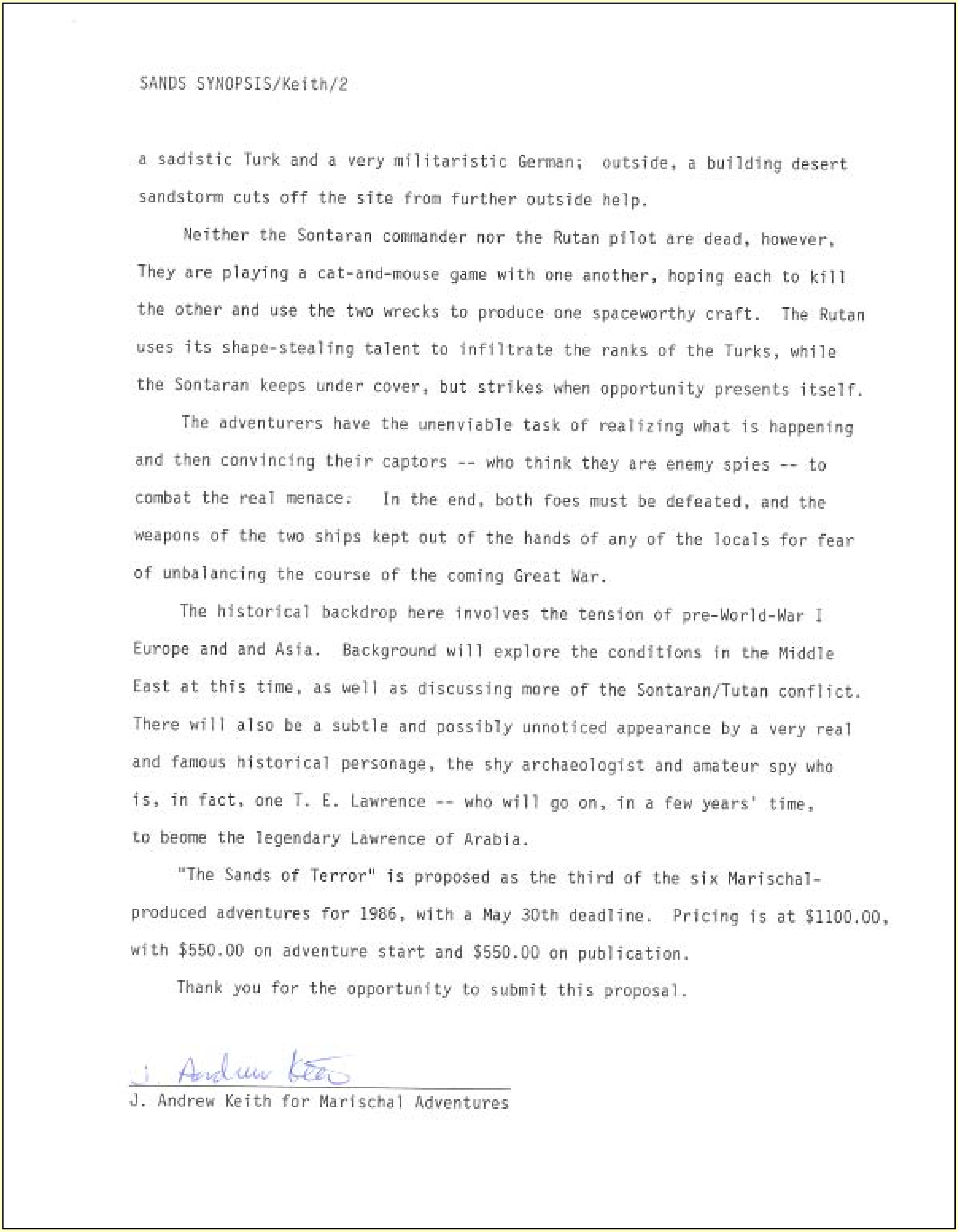
The CIA has ordered the adventuring party to investigate the aftermath of the Doctor's encounter with Sutekh, the Osirian, on Earth in 1911 A.D. This task takes them to Egypt, where they must see to it that any and all items of advanced technology are removed from Sutekh's prison before human archeologists follow up Professor Scarman's work and discover it. This work, for a change, proceeds smoothly enough.

However, while employed in this fashion, the party is alerted by a powerful interstellar distress beacon that aliens are in trouble on the planet. The signal is being transmitted from the Iraqi desert, and it would be a wise thing for them to investigate this call for help.

But the call for help is more than it seems. *Two* ships of totally dissimilar designs have crashed near a desert oasis village not far from where workmen are busy on the Berlin to Baghdad railway. Turkish garrison troops, with a German military advisor, have arrived on the scene to investigate the site. They believe that the discovery has great military potential, and they are quite right. One of the ships is a Sontaran scout vessel, the other a Rutan fighter-craft; they shot each other down in a dogfight. Both are bristling with weapons and equipment which could change the course of history.

Just about the time the time travelers arrive, a shy but stubborn young British archeologist and his Arab waterboy are making determined efforts to learn what they can about the discovery. They are caught; moreover, they get the characters caught as well. This puts them into the hands of

THE SECOND PAGE OF THE ORIGINAL PROPOSAL FOR “THE SANDS OF TERROR” ADVENTURE MODULE



a sadistic Turk and a very militaristic German; outside, a building desert sandstorm cuts off the site from further outside help.

Neither the Sontaran commander nor the Rutan pilot are dead, however. They are playing a cat-and-mouse game with one another, hoping each to kill the other and use the two wrecks to produce one spaceworthy craft. The Rutan uses its shape-stealing talent to infiltrate the ranks of the Turks, while the Sontaran keeps under cover, but strikes when opportunity presents itself.

The adventurers have the unenviable task of realizing what is happening and then convincing their captors -- who think they are enemy spies -- to combat the real menace. In the end, both foes must be defeated, and the weapons of the two ships kept out of the hands of any of the locals for fear of unbalancing the course of the coming Great War.

The historical backdrop here involves the tension of pre-World-War I Europe and and Asia. Background will explore the conditions in the Middle East at this time, as well as discussing more of the Sontaran/Tutan conflict. There will also be a subtle and possibly unnoticed appearance by a very real and famous historical personage, the shy archaeologist and amateur spy who is, in fact, one T. E. Lawrence -- who will go on, in a few years' time, to beome the legendary Lawrence of Arabia.

"The Sands of Terror" is proposed as the third of the six Marischal-produced adventures for 1986, with a May 30th deadline. Pricing is at $1100.00, with $550.00 on adventure start and $550.00 on publication.

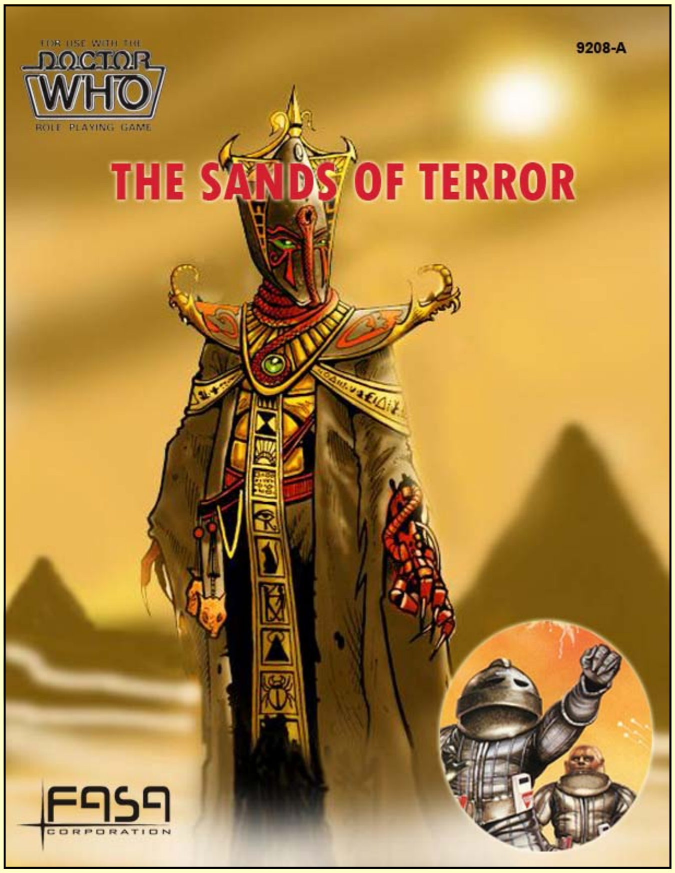
Thank you for the opportunity to submit this proposal.

J. Andrew Keith

J. Andrew Keith for Marischal Adventures

THE THIRD PAGE OF THE ORIGINAL PROPOSAL FOR "THE SANDS OF TERROR" ADVENTURE MODULE

A DETAILED LOOK AT "THE SANDS OF TERROR" ADVENTURE MODULE



MOCK COVER FOR "THE SANDS OF TERROR"

Here we take a more detailed look at the proposal for "The Sands of Terror" as it might have been.

THE FICTION

- The module is in a sense a sequel to the televised *Doctor Who* story "The Pyramids of Mars" as the characters are sent by the Time Lords to collect and protect the technology left behind by Sutekh the Destroyer after the Doctor defeated him in the televised story.

- The adventure is set in 1911 CE, where two spacecraft (having been in a dogfight around planet Earth) crash into the desert to be investigated by both a military unit of Turkish troops (and their German advisor) and an English archeologist (who befriends the player characters). The Turks capture the archeologists and players as a sandstorm isolates everyone.

- The ships belong to a Sontaran and a Rutan, both pilots who have survived the crash. The Rutan shapeshifts and infiltrates the Turkish ranks, while the Sontaran stays hidden and tried to attack when it can. Both aliens want to cannibalize parts from each spacecraft to make a working one. The players need to track down the dangerous aliens, while convincing the humans that they are not spies and are there to help. Add to this the danger of either the Sontaran, Rutan, or even Sutekh's technology falling into the wrong hands and the players have a lot of work ahead of them. The adventure would end with the characters discovering that that English archeologist is none other than Thomas Edward "T. E." Lawrence, the infamous World War I military leader best known as Lawrence of Arabia.

THE FACT

- The adventure module was submitted by J. Andrew Keith under the banner of "Merischal Adventures", an "adventure game support services" company, now no longer "a division of William H. Keith & Associates, Inc.".

- Selling points for the proposal seemed to be the tie in to an existing episode of Doctor Who, plus the inclusion of the Sontarans and Rutans, as well as the reveal of T. E. Lawrence as a major non-player character.

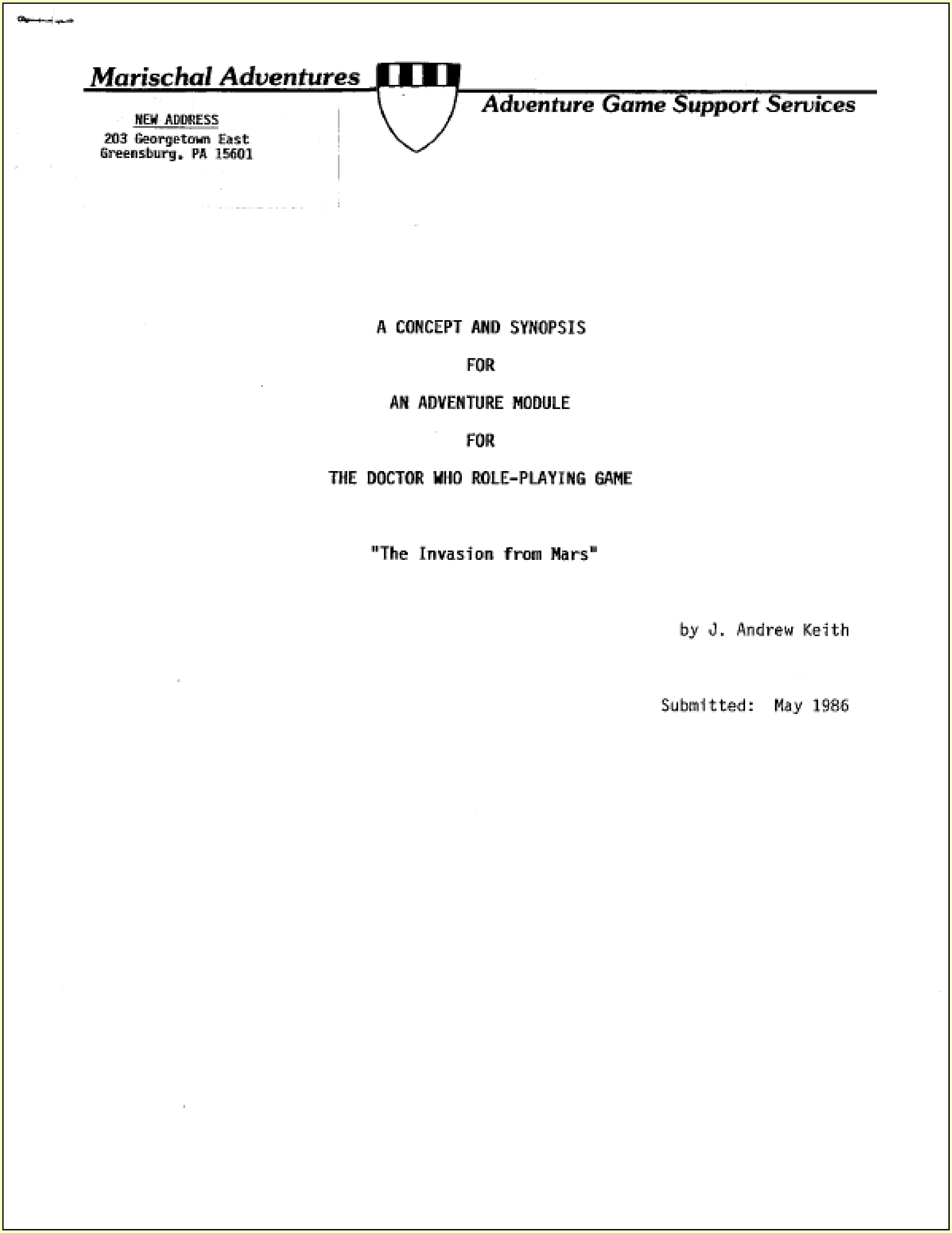
- At one point in the proposal Rutan is mis-spelled "Tutan".

- This proposal indicates that the module is the third of six proposed adventures from Merschal for 1986, with a delivery date of 30 May 1986, meaning the proposed writing time of the adventure was roughly 60 to 90 days. FASA had no records in their files of what the second proposal may have been.

- Besides receiving the proposal, FASA assigned "The Sands of Terror" adventure the top billing in a 2-book adventure module set that was given FASA product code # 9208, and it was co-assigned the ISBN # 0-931787-85-8. The adventure module was advertised in the FASA Spring 1987 catalog.

ANALYSIS

"The Sands of Terror" was slated to be released before the *Doctor Who* line was ended by FASA, and it is easy to understand why. From the proposal it seems as if the adventure would be intriguing and interesting, and would feature two aliens not yet featured in the FASA game (Sontarans and Rutans) both of which were well covered in the core rules box set (and "The Sontarans" supplement was also promised by FASA). The desert setting, as well as historical tie-in, all make for what would have been expected to be a fantastic adventure.



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Greensburg, PA 15601

A CONCEPT AND SYNOPSIS

FOR

AN ADVENTURE MODULE

FOR

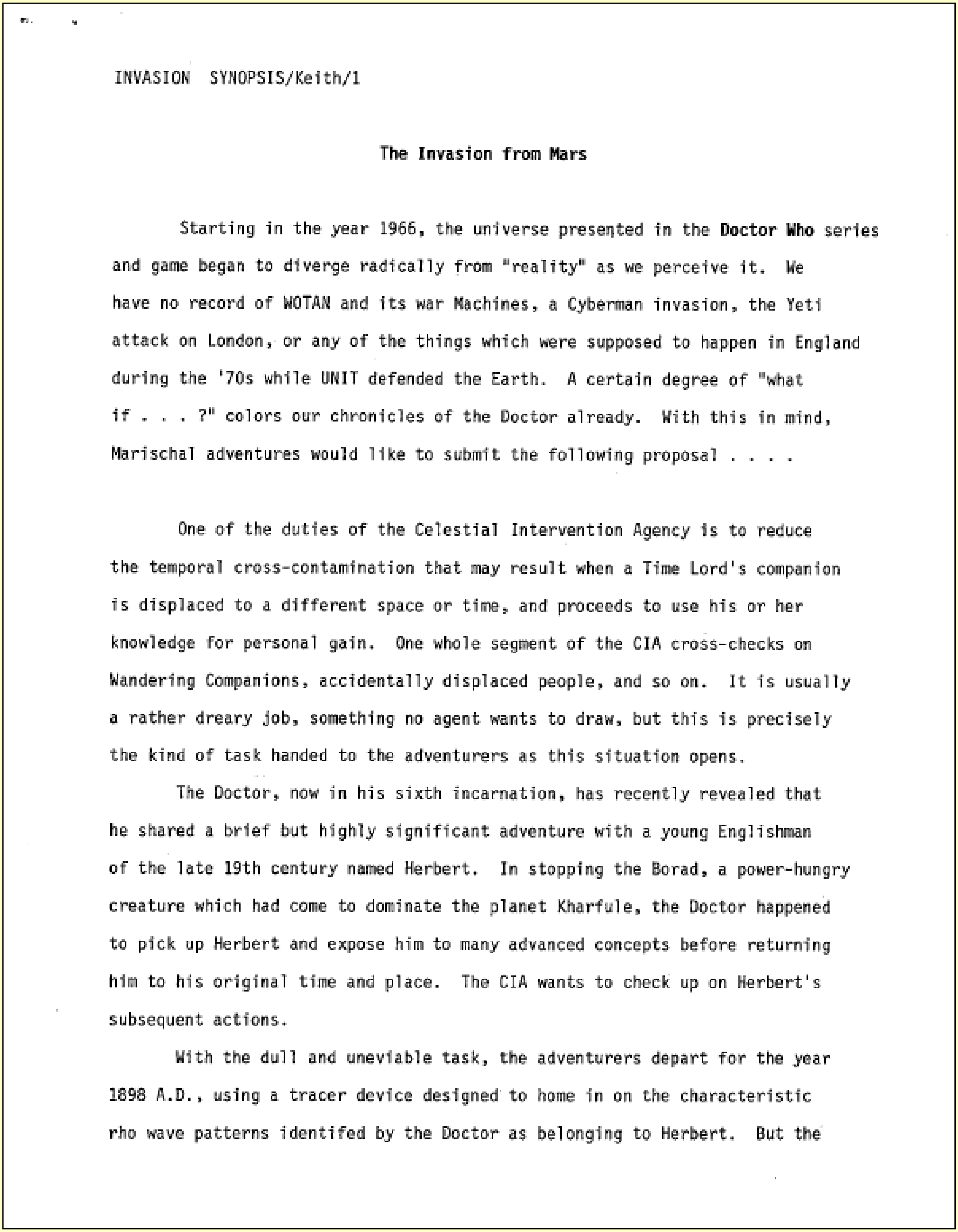
THE DOCTOR WHO ROLE-PLAYING GAME

"The Invasion from Mars"

by J. Andrew Keith

Submitted: May 1986

THE FIRST PAGE OF THE ORIGINAL PROPOSAL FOR "THE INVASION FROM MARS" ADVENTURE MODULE



INVASION SYNOPSIS/Keith/1

The Invasion from Mars

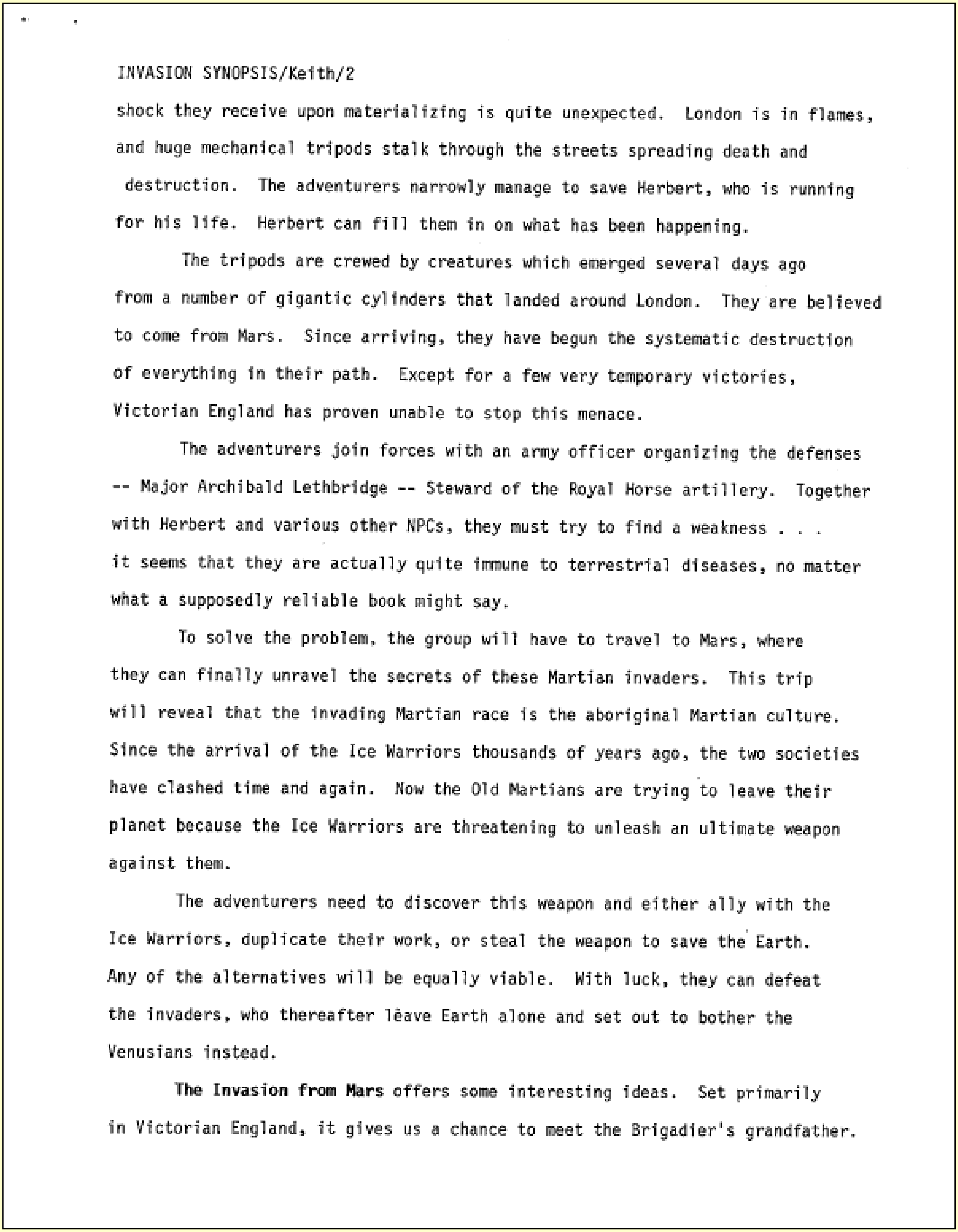
Starting in the year 1966, the universe presented in the **Doctor Who** series and game began to diverge radically from "reality" as we perceive it. We have no record of WOTAN and its war Machines, a Cyberman invasion, the Yeti attack on London, or any of the things which were supposed to happen in England during the '70s while UNIT defended the Earth. A certain degree of "what if . . . ?" colors our chronicles of the Doctor already. With this in mind, Marischal adventures would like to submit the following proposal . . . .

One of the duties of the Celestial Intervention Agency is to reduce the temporal cross-contamination that may result when a Time Lord's companion is displaced to a different space or time, and proceeds to use his or her knowledge for personal gain. One whole segment of the CIA cross-checks on Wandering Companions, accidentally displaced people, and so on. It is usually a rather dreary job, something no agent wants to draw, but this is precisely the kind of task handed to the adventurers as this situation opens.

The Doctor, now in his sixth incarnation, has recently revealed that he shared a brief but highly significant adventure with a young Englishman of the late 19th century named Herbert. In stopping the Borad, a power-hungry creature which had come to dominate the planet Kharfule, the Doctor happened to pick up Herbert and expose him to many advanced concepts before returning him to his original time and place. The CIA wants to check up on Herbert's subsequent actions.

With the dull and uneviable task, the adventurers depart for the year 1898 A.D., using a tracer device designed to home in on the characteristic rho wave patterns identifed by the Doctor as belonging to Herbert. But the

THE SECOND PAGE OF THE ORIGINAL PROPOSAL FOR "THE INVASION FROM MARS" ADVENTURE MODULE



INVASION SYNOPSIS/Keith/2

shock they receive upon materializing is quite unexpected. London is in flames, and huge mechanical tripods stalk through the streets spreading death and destruction. The adventurers narrowly manage to save Herbert, who is running for his life. Herbert can fill them in on what has been happening.

The tripods are crewed by creatures which emerged several days ago from a number of gigantic cylinders that landed around London. They are believed to come from Mars. Since arriving, they have begun the systematic destruction of everything in their path. Except for a few very temporary victories, Victorian England has proven unable to stop this menace.

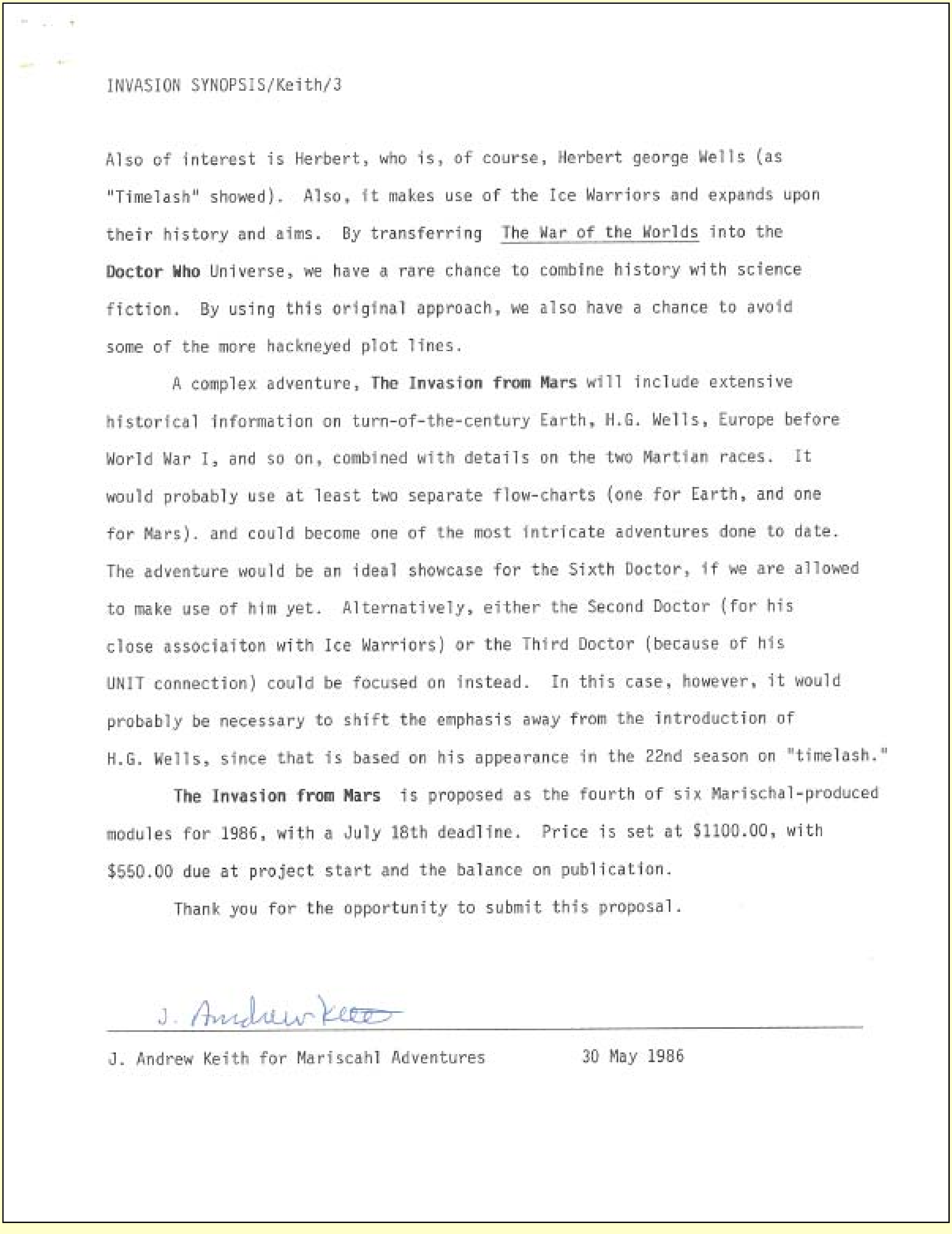
The adventurers join forces with an army officer organizing the defenses -- Major Archibald Lethbridge -- Steward of the Royal Horse artillery. Together with Herbert and various other NPCs, they must try to find a weakness . . . it seems that they are actually quite immune to terrestrial diseases, no matter what a supposedly reliable book might say.

To solve the problem, the group will have to travel to Mars, where they can finally unravel the secrets of these Martian invaders. This trip will reveal that the invading Martian race is the aboriginal Martian culture. Since the arrival of the Ice Warriors thousands of years ago, the two societies have clashed time and again. Now the Old Martians are trying to leave their planet because the Ice Warriors are threatening to unleash an ultimate weapon against them.

The adventurers need to discover this weapon and either ally with the Ice Warriors, duplicate their work, or steal the weapon to save the Earth. Any of the alternatives will be equally viable. With luck, they can defeat the invaders, who thereafter lēave Earth alone and set out to bother the Venusians instead.

The Invasion from Mars offers some interesting ideas. Set primarily in Victorian England, it gives us a chance to meet the Brigadier's grandfather.

THE THIRD PAGE OF THE ORIGINAL PROPOSAL FOR "THE INVASION FROM MARS" ADVENTURE MODULE



INVASION SYNOPSIS/Keith/3

Also of interest is Herbert, who is, of course, Herbert george Wells (as "Timelash" showed). Also, it makes use of the Ice Warriors and expands upon their history and aims. By transferring The War of the Worlds into the **Doctor Who** Universe, we have a rare chance to combine history with science fiction. By using this original approach, we also have a chance to avoid some of the more hackneyed plot lines.

A complex adventure, **The Invasion from Mars** will include extensive historical information on turn-of-the-century Earth, H.G. Wells, Europe before World War I, and so on, combined with details on the two Martian races. It would probably use at least two separate flow-charts (one for Earth, and one for Mars). and could become one of the most intricate adventures done to date. The adventure would be an ideal showcase for the Sixth Doctor, if we are allowed to make use of him yet. Alternatively, either the Second Doctor (for his close associaiton with Ice Warriors) or the Third Doctor (because of his UNIT connection) could be focused on instead. In this case, however, it would probably be necessary to shift the emphasis away from the introduction of H.G. Wells, since that is based on his appearance in the 22nd season on "timelash."

The Invasion from Mars is proposed as the fourth of six Marischal-produced modules for 1986, with a July 18th deadline. Price is set at $1100.00, with $550.00 due at project start and the balance on publication.

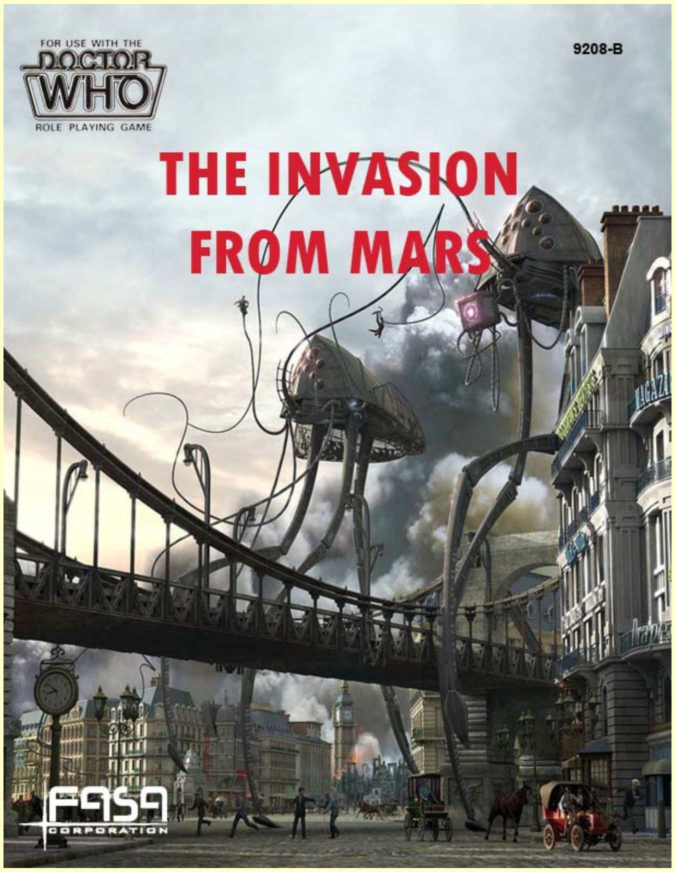
Thank you for the opportunity to submit this proposal.

J. Andrew Keith

J. Andrew Keith for Mariscahl Adventures   30 May 1986

THE FOURTH PAGE OF THE ORIGINAL PROPOSAL FOR "THE INVASION FROM MARS" ADVENTURE MODULE

A DETAILED LOOK AT "THE INVASION FROM MARS" ADVENTURE MODULE



MOCK COVER FOR "THE INVASION FROM MARS"

Here we take a more detailed look at the proposal for "The Invasion From Mars" as it might have been.

THE FICTION

- The module takes place in an alternate timeline where things have gone differently since the 6th Doctor's meeting with H. G. Wells. The TARDIS crew arrive to discover London under attack from Mars in a parallel to the events in the book *War of the Worlds*. The adventure would have the players meet the Brigadier's grandfather, MAJ Archibald Lethbridge of the Royal Horse Artillery (most likely to be set up to be the artillery man of the book).

- The adventure has aboriginal Martians attacking Earth as they hope to colonize it as they try to leave the planet Mars and the competing Ice Warriors behind. The Ice Warriors are developing a super weapon that will destroy the aboriginal Martians. The players must either work with or against the Ice Warriors to get the weapon that will defeat the invaders.

THE FACT

- The adventure module was submitted by J. Andrew Keith under the banner of "Merischal Adventures", an "adventure game support services" company. A new address is included showing that the company (and presumably writer J. Andrew Keith) has relocated to Greensburg, Pennsylvania.

- Selling points for the proposal seemed to be that it would be the most intricate adventure module to date. It would feature two flowchart style timelines (one for Earth and one for Mars). The alternate history adventure would feature the Ice Warriors as well as a tie in to the fiction of *War of the Worlds* and to the inclusion of H. G. Wells. This would be the first adventure module to feature the Ice Warriors in the line.

- The adventure puts forward the assumption that the Ice Warriors are not native inhabitants of Mars, but that the aboriginal Martians are, and that the two races are at odds with one another on Mars. In the adventure module, it is not the common cold virus that stops the invaders (as in the book), but the Ice Warrior's bio-weapon.

- The module was written to feature the 6th Doctor, as his association with H. G. Wells as seen in the televised story "Timelash", but could be converted to a 2nd or 3rd Doctor story with less emphasis on the inclusion of Wells.

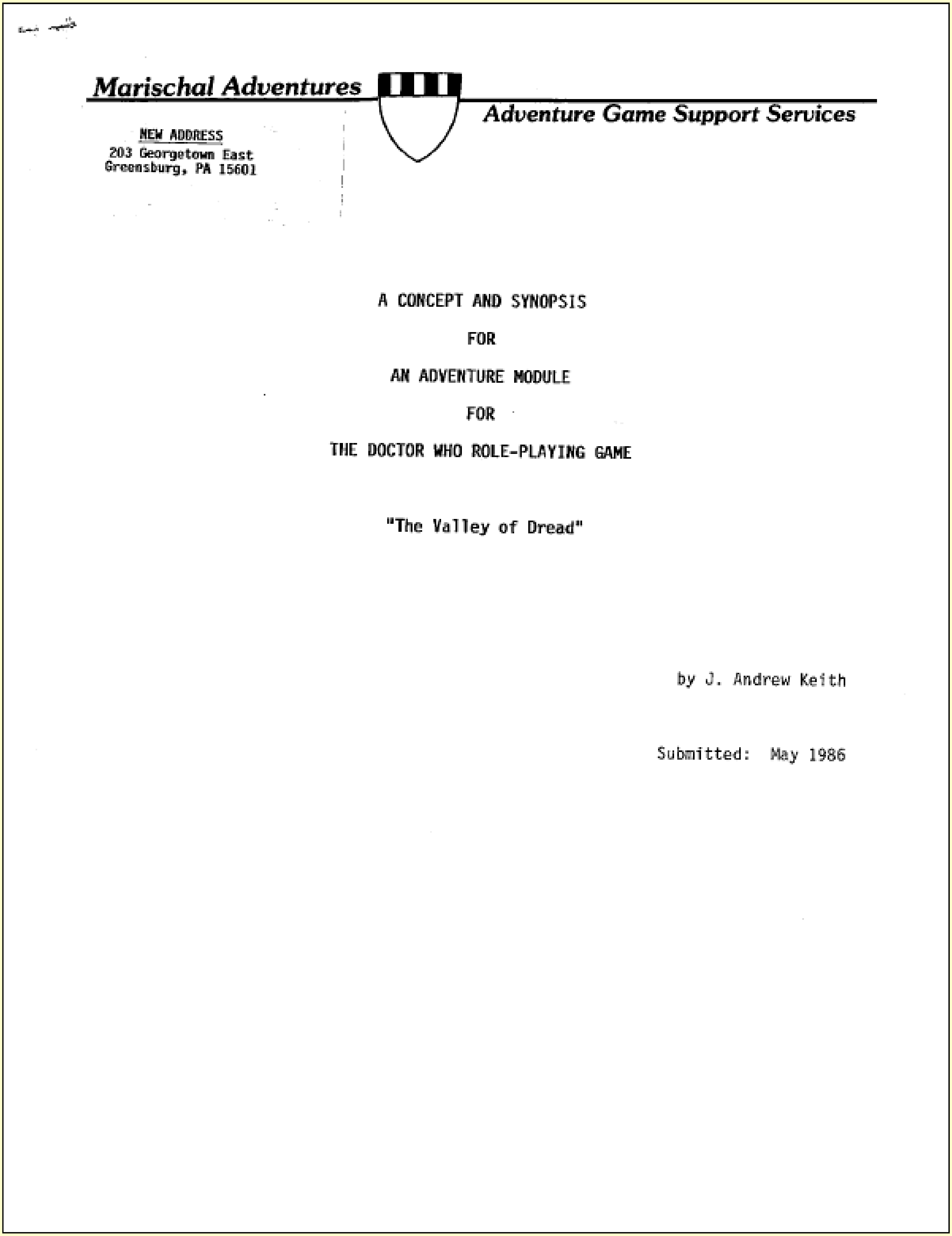
- The planet Karfel from the story "Timelash" is misspelled "Kharfule" in the proposal (but no novelization by author GlenMcCoy was released yet to confirm the planet name's spelling).

- This proposal indicates that the module is the fourth of six proposed adventures from Merschal for 1986, with a delivery date of 18 July 1986, meaning the proposed writing time of the adventure was roughly 48 days.

- Besides receiving the proposal, FASA assigned "The Invasion From Mars" adventure the second billing in a 2-book adventure module set that was given FASA product code # 9208, and it was co-assigned the ISBN # 0-931787-85-8. The adventure module was advertised in the FASA Spring 1987 catalog.

ANALYSIS

"The Invasion From Mars" is an interesting alternate timeline adventure, but the proposal does not spell out the conclusion. Though the Ice Warriors not being native to Mars is apocryphal, FASA believed enough in the outline to commission the module. With strong ties to the series, this might have been a fair to good outing.



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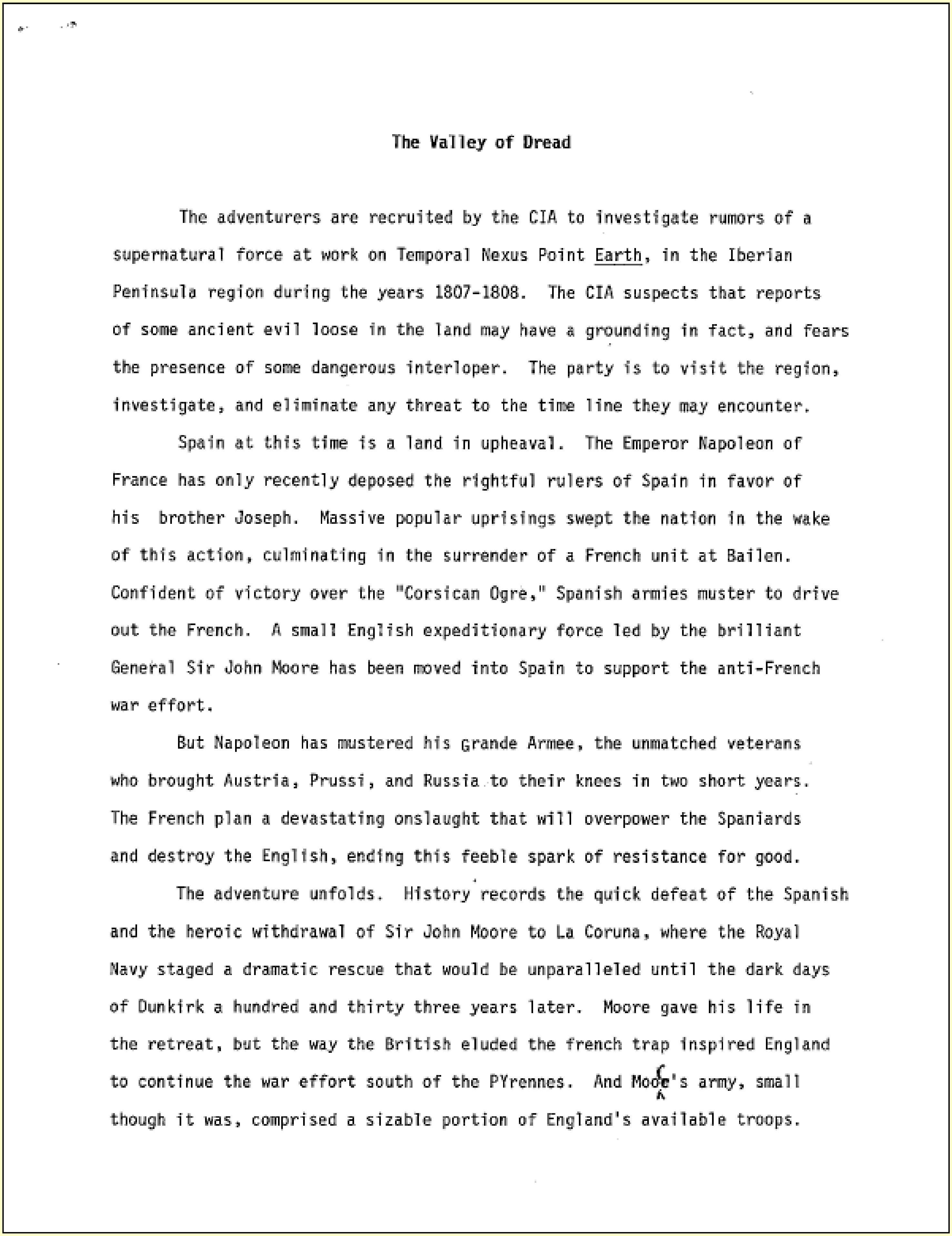
A CONCEPT AND SYNOPSIS
FOR
AN ADVENTURE MODULE
FOR
THE DOCTOR WHO ROLE-PLAYING GAME

"The Valley of Dread"

by J. Andrew Keith

Submitted: May 1986

THE FIRST PAGE OF THE ORIGINAL PROPOSAL FOR "THE VALLEY OF DREAD" ADVENTURE MODULE



The Valley of Dread

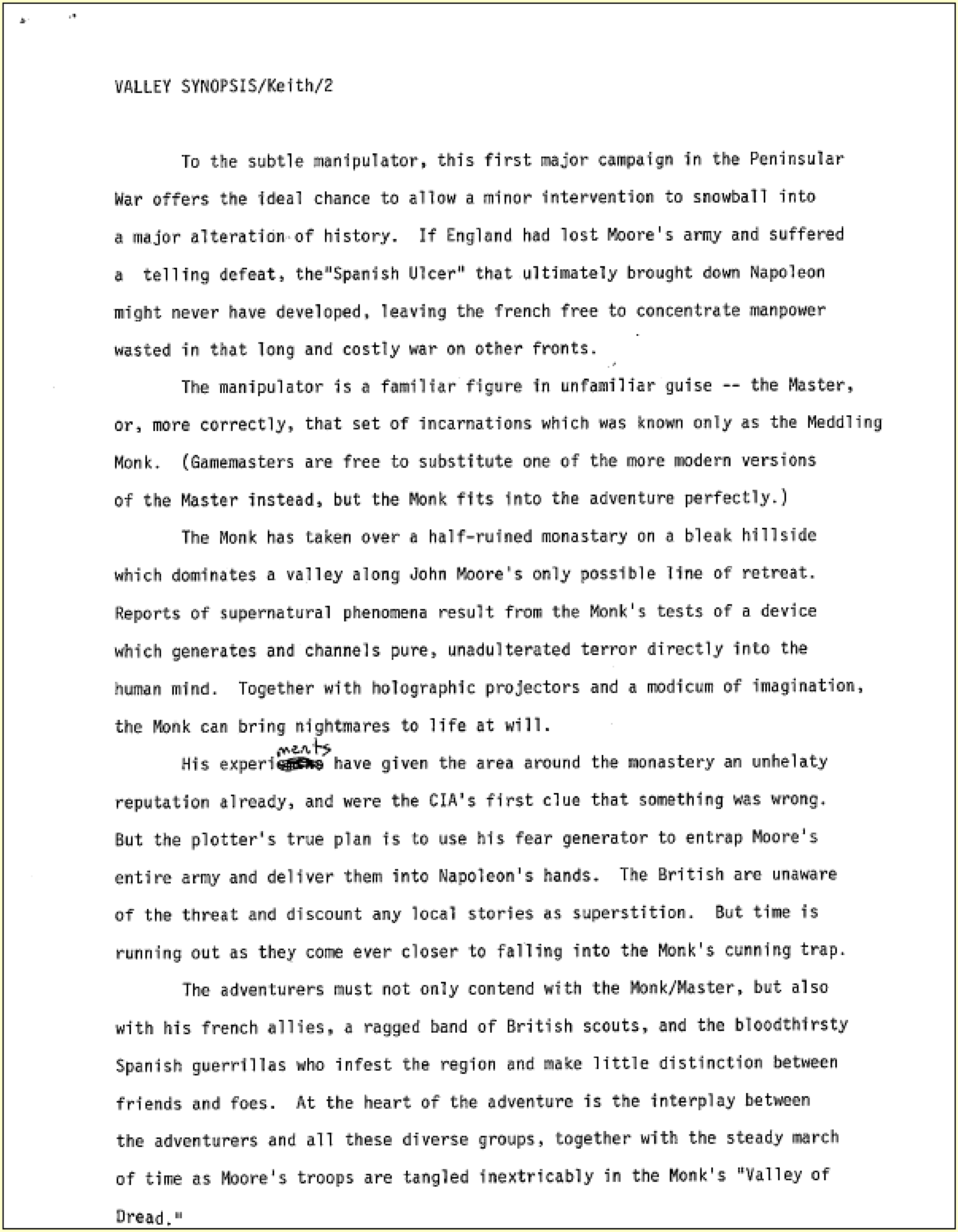
The adventurers are recruited by the CIA to investigate rumors of a supernatural force at work on Temporal Nexus Point Earth, in the Iberian Peninsula region during the years 1807-1808. The CIA suspects that reports of some ancient evil loose in the land may have a grounding in fact, and fears the presence of some dangerous interloper. The party is to visit the region, investigate, and eliminate any threat to the time line they may encounter.

Spain at this time is a land in upheaval. The Emperor Napoleon of France has only recently deposed the rightful rulers of Spain in favor of his brother Joseph. Massive popular uprisings swept the nation in the wake of this action, culminating in the surrender of a French unit at Bailen. Confident of victory over the "Corsican Ogre," Spanish armies muster to drive out the French. A small English expeditionary force led by the brilliant General Sir John Moore has been moved into Spain to support the anti-French war effort.

But Napoleon has mustered his grande Armee, the unmatched veterans who brought Austria, Prussi, and Russia to their knees in two short years. The French plan a devastating onslaught that will overpower the Spaniards and destroy the English, ending this feeble spark of resistance for good.

The adventure unfolds. History records the quick defeat of the Spanish and the heroic withdrawal of Sir John Moore to La Coruna, where the Royal Navy staged a dramatic rescue that would be unparalleled until the dark days of Dunkirk a hundred and thirty three years later. Moore gave his life in the retreat, but the way the British eluded the french trap inspired England to continue the war effort south of the PYrennes. And Moore's army, small though it was, comprised a sizable portion of England's available troops.

THE SECOND PAGE OF THE ORIGINAL PROPOSAL FOR "THE VALLEY OF DREAD" ADVENTURE MODULE



VALLEY SYNOPSIS/Keith/2

To the subtle manipulator, this first major campaign in the Peninsular War offers the ideal chance to allow a minor intervention to snowball into a major alteration of history. If England had lost Moore's army and suffered a telling defeat, the"Spanish Ulcer" that ultimately brought down Napoleon might never have developed, leaving the french free to concentrate manpower wasted in that long and costly war on other fronts.

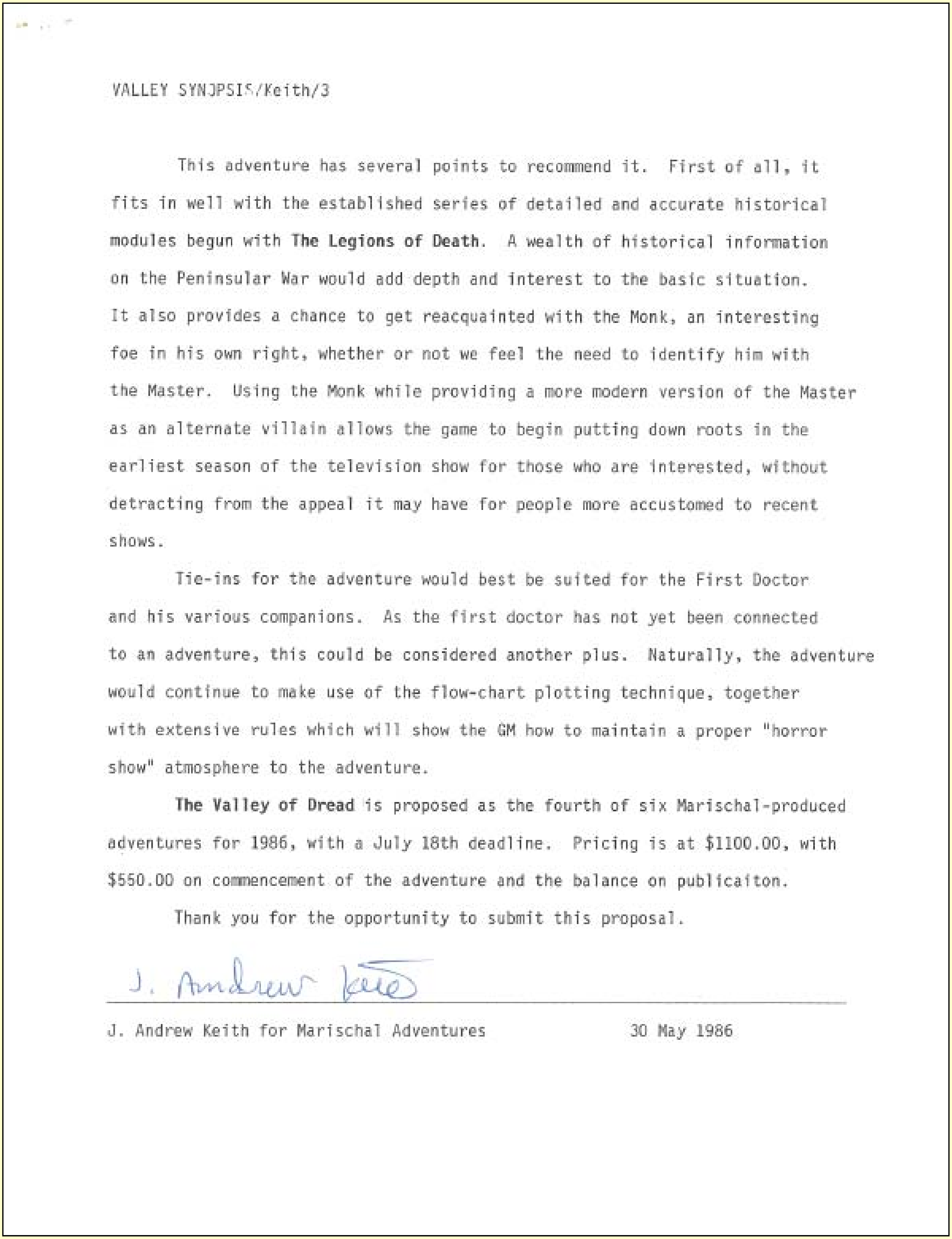
The manipulator is a familiar figure in unfamiliar guise -- the Master, or, more correctly, that set of incarnations which was known only as the Meddling Monk. (Gamemasters are free to substitute one of the more modern versions of the Master instead, but the Monk fits into the adventure perfectly.)

The Monk has taken over a half-ruined monastary on a bleak hillside which dominates a valley along John Moore's only possible line of retreat. Reports of supernatural phenomena result from the Monk's tests of a device which generates and channels pure, unadulterated terror directly into the human mind. Together with holographic projectors and a modicum of imagination, the Monk can bring nightmares to life at will.

His experiments have given the area around the monastery an unhelaty reputation already, and were the CIA's first clue that something was wrong. But the plotter's true plan is to use his fear generator to entrap Moore's entire army and deliver them into Napoleon's hands. The British are unaware of the threat and discount any local stories as superstition. But time is running out as they come ever closer to falling into the Monk's cunning trap.

The adventurers must not only contend with the Monk/Master, but also with his french allies, a ragged band of British scouts, and the bloodthirsty Spanish guerrillas who infest the region and make little distinction between friends and foes. At the heart of the adventure is the interplay between the adventurers and all these diverse groups, together with the steady march of time as Moore's troops are tangled inextricably in the Monk's "Valley of Dread."

THE THIRD PAGE OF THE ORIGINAL PROPOSAL FOR "THE VALLEY OF DREAD" ADVENTURE MODULE



VALLEY SYNOPSIS/Keith/3

This adventure has several points to recommend it. First of all, it fits in well with the established series of detailed and accurate historical modules begun with **The Legions of Death**. A wealth of historical information on the Peninsular War would add depth and interest to the basic situation. It also provides a chance to get reacquainted with the Monk, an interesting foe in his own right, whether or not we feel the need to identify him with the Master. Using the Monk while providing a more modern version of the Master as an alternate villain allows the game to begin putting down roots in the earliest season of the television show for those who are interested, without detracting from the appeal it may have for people more accustomed to recent shows.

Tie-ins for the adventure would best be suited for the First Doctor and his various companions. As the first doctor has not yet been connected to an adventure, this could be considered another plus. Naturally, the adventure would continue to make use of the flow-chart plotting technique, together with extensive rules which will show the GM how to maintain a proper "horror show" atmosphere to the adventure.

The Valley of Dread is proposed as the fourth of six Marischal-produced adventures for 1986, with a July 18th deadline. Pricing is at $1100.00, with $550.00 on commencement of the adventure and the balance on publicaiton.

Thank you for the opportunity to submit this proposal.

J. Andrew Keith

J. Andrew Keith for Marischal Adventures 30 May 1986

THE FOURTH PAGE OF THE ORIGINAL PROPOSAL FOR "THE VALLEY OF DREAD" ADVENTURE MODULE

A DETAILED LOOK AT "THE VALLEY OF DREAD" ADVENTURE MODULE

Here we take a more detailed look at the proposal for "The Valley of Dread" as it might have been.

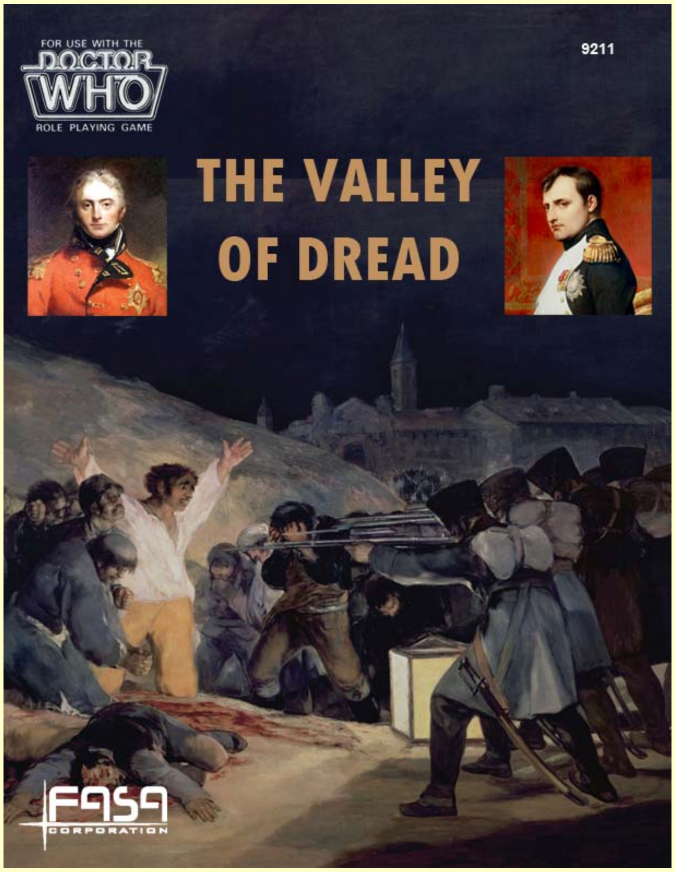
THE FICTION

● The module takes place during the Napoleonic era in Spain during 1807-1808 CE. It turns out that it is the Master who is trying to alter Earth's history by preventing Sir John Moore's successful defeat of the Spanish and the retreat of the English at La Coruna.

● The Master employs a machine that puts terror into people's minds (similar to the Keller Machine in the story "The Mind of Evil") and also uses holograms to scare Moore's English troops and deliver them into Napoleon's hands to change the course of history.

THE FACT

● The adventure module was submitted by J. Andrew Keith under the banner of "Merischal Adventures", an "adventure game support services" company. A new address is included showing that the company (and presumably writer J. Andrew Keith) has relocated to Greensburg, Pennsylvania.



MOCK COVER FOR "THE VALLEY OF DREAD"

● Selling points for the proposal seemed to be that the adventure is a pseudo-historical adventure involving Napoleon and Sir John Moore. The Master (or Meddling Monk) is the proposed villain of the story, and neither had been featured as a villain in a FASA adventure module (except for in other proposals). The flow charting technique is suggested, and the idea that this be marketed as a 1st Doctor adventure is put forward in the brief.

● Author J. Andrew Keith, who also wrote "The Master" supplement that controversially suggested that the Meddling Monk and the Master were in fact the same Time Lord, reinforces this suggestion in the proposal for this adventure. Near the end, he does suggest that the Monk can be used without direct identification as the Master.

● The proposal features two written corrections for typos, presumably made by author J. Andrew Keith.

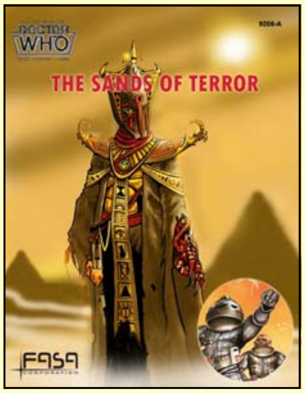
● This proposal indicates that the module is also the "fourth" of six proposed adventures from Merschal for 1986 (as "The Invasion from Mars" is also indicated as being the "fourth"), also with a delivery date of 18 July 1986, meaning the proposed writing time of the adventure was roughly 48 days. As "Invasion from Mars" was also planned to be published by FASA we elected to suggest that it be the actual fourth, and that this would have been the fifth proposal (but both proposals were made the same day, so order is a bit irrelevant). FASA has no records related to what might have been Merschal Adventures' sixth proposal in the line.

● Other than receiving the proposal, no other work was done by FASA on "The Valley of Dread".

ANALYSIS

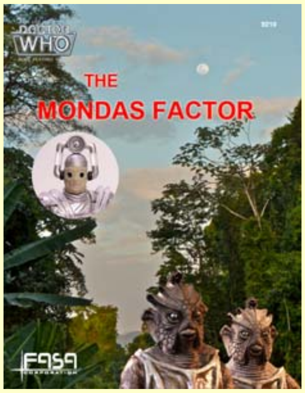
"The Valley of Dread" is an adventure that presents the idea that a villain can change established history. This plot idea is very similar to "The Legions of Death" adventure module that FASA had previously published (of the War Chief changing Roman era English history). Perhaps the greatest shortcoming of this adventure is that the historical event being encountered in not very well know (at least to Americans—FASA's target audience). Without a good familiarity of the true history at hand, it is difficult to get excited about this particular proposal, and it is understandable why FASA passed on this particular offering. In many ways it seems as if Keith was trying hard to establish his own vision of the Master/Monk relationship rather than write a good adventure alone.

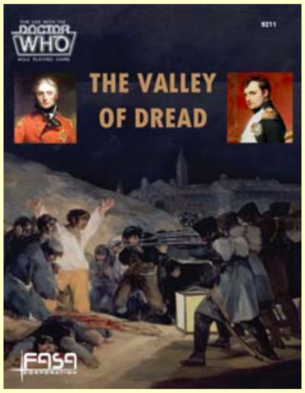
A FEW THOUGHTS ON THE LOST FASA ADVENTURE MODULES



DOCTOR WHO
9208-B
THE INVASION FROM MARS
FASA

DOCTOR WHO
9209
THE FOREST DEMONS
FASA





The various uncovered proposals of the “lost” FASA adventure modules are a unique opportunity to learn about how FASA and its freelance writer operated as well as an opportunity to see what some of the writers in the line were putting forward as possible scenarios that would go to print and be played by those interested in the game.

From the behind-the-scenes perspective, it is interesting to see the fast pace that writers both proposed and were required to deliver their manuscripts. Most freelancers have a “day job” and then retreat to do their writing in their off hours. In the case of the FASA adventure modules writers had to deliver roughly 40,000 words of content usually in about 60 days. This is on par with the current expectations of many commercial game writing projects, though sometimes the pace for modern freelance projects in the industry is faster still. With an average price of $1,100 for a 40,000 page manuscript, this would net authors a rate of about 2.75¢ per word. This is still a fairly good rate compared to modern RPG publishers for writing jobs which vary between half a cent to five cents per word depending on the freelancer’s ability and talent (with the rate of about 2 cents per word being about average for most current writing work).

Perhaps more interesting to many *Doctor Who* role-playing gamers is the direction that the adventure modules were being developed. All five of the Mirischal Adventures modules take place on Earth and have a historical component to them. This connection to real world events reveals both writer J. Andrew Keith’s style and his own interest in history. Also revealed is Keith’s knowledge of the *Doctor Who* universe, as well as his understanding an interest in recently aired *Doctor Who* featuring the 6th Doctor (episodes of which would not have been available in the United States, except through the fan network of bootlegged tapes of “flicker-vision” camera copies).

Judging by the content of the unpublished modules and proposals, each was to feature a monster or element that had been yet unused in the line. This meant that each had a fairly good selling point and reason for people to buy it, and also ensured that no two modules were too similar in content or design. The Doctor featured in each module was rotated as well, so that each might get a featured adventure. In the original run, all of the Doctors had an adventure that featured them, except for the 1st and 6th. The proposed adventure modules aimed to fill that gap.

It is interesting that of the information we have, the Daleks were never featured as a primary villain in any of the line’s adventures. Likewise, of all the published or proposed modules, only Ray Winninger’s “Countdown” and William H. Keith Jr.’s “The Lords of Destiny” did not feature a setting on Earth. It seems that this left a great deal of unexplored territory for the FASA line. It may have been a missed opportunity to include adventures set on other planets (both other FASA modules take place on spaceships) or adventures and supplements that featured wholly original content developed by the FASA team themselves. Perhaps this should be a lesson for other *Doctor Who* publishers (take notice Cubicle 7), that making the most of the *Doctor Who* license means even greater variety.

“The Sontarans” supplement now remains the most elusive of the known and promised FASA releases (and it is strongly believed that J. Andrew Keith was on the docket to produce that supplement). This makes sense in light of the fact that “The Sands of Terror” features the Sontarans so heavily and that Marischal Adventures seemed to dominate the FASA output near the end of the line’s run. Perhaps if we are lucky more information will come to light in the future, but for now, we have gotten the benefit of an open look at the FASA archives that was so graciously shared with us and our readers. Again a special thanks to Ross Babcock for his effort in helping us uncover this information, and to all the hardworking staff and freelancers at FASA over the years who first helped bring *Doctor Who* to the tabletop.

NOTES FOR PLAYERS ON FASA'S DOCTOR WHO RPG

by Jeff Johnson

visit "Jeffro's Space Gaming Blog" at http://jeffro.wordpress.com/

The FASA *Doctor Who* Role-Playing Game came out during a period of rapid innovation – in a very short span of time Victory Games' *James Bond 007* (1983), GDW's *Twilight 2000* (1984), and *GURPS* (1986) were all released. All the components of more modern designs were in evidence… but games like FASA *Doctor Who* (1985) contained an unusual mix of old and new. The skill system was originally published way back in 1976 and many of its components were lifted directly from the earlier FASA *Star Trek* (1983) role-playing game, as mentioned on the opening page of the "Game Operations Manual". This break down should be enough to get you up to speed for a quick convention game.

Character Generation: An odd combination of point buy and randomness…

• Your six attributes all start with 6 points each making them all Level III ("Basic") by default. You get 36 + 2d6 more points to distribute amongst them as you wish.

• Note that you must set your scores before you roll for your Special Ability. This one roll can cause a radical change in your character concept, so try to keep an open mind about where you're heading until you nail this down. One thing to watch out for… is that you may want to make sure that STR, MNT, END, CHA, and DEX are all 5 points or less from a Level break on the off chance that you end up rolling an Enhanced Attribute result. (All of these will give you an automatic related skill at maximum level, but you want to be sure to get a bump in ability level as well so that your Saving Roll chances are improved.)

• You will not get very many skill points from END and ITN, but those two attributes are critical to the game. The other attributes will give you skill points equal to your attribute score times your attribute level. Note that skills are not dependent on attributes in any way once they are purchased – it is not like in *GURPS* where the rolls are all against the attribute and then modified by skill. Higher attributes mean more points to spend on related skills, though.

• The ITN attribute (Intuition) is critical to the game's design, but not explained in great detail. My understanding is that it is sort of a combination of detect lies, danger sense, and luck. When players ask to roll it, they are effectively asking for a hint or a clue. I think this corresponds to the television series where the Doctor just randomly seems to realize odd facts that are critical to the plot. The Game Master keeps a secret tally of how many chances each player has to do this during a session, so players cannot just roll for this willy nilly!

• ITN also functions as a general perception attribute: on page 56 of the "Game Operations Manual" it is the attribute used to spot hiding NPC's. (This will be *counterintuitive* if you are used to *GURPS*' IQ stat functioning as both Will and Perception stats.

• One thing to keep in mind when you are skill shopping: there are skills *that are not there*. The example on page 33 on the Players Manual has a character using a Verbal Interaction cascade skill that is not detailed in the other listings of that book! On page 42

THE GAME UNBOXED

of the Game Operations Manual, it details the listed cascades and then states that "other verbal interaction skills might be *Bluffing* or *Insulting*." This is a tacit encouragement to make up new skills if the exact one you are looking for is not actually there…!

- The random tables for personality traits and appearance may seem quaint, but having the Gallifreyan characters reroll on these when they regenerate is a highlight of the game.

Endurance Statistics: They are mind bogglingly obtuse and ponderous… but I think I finally understand these rules.

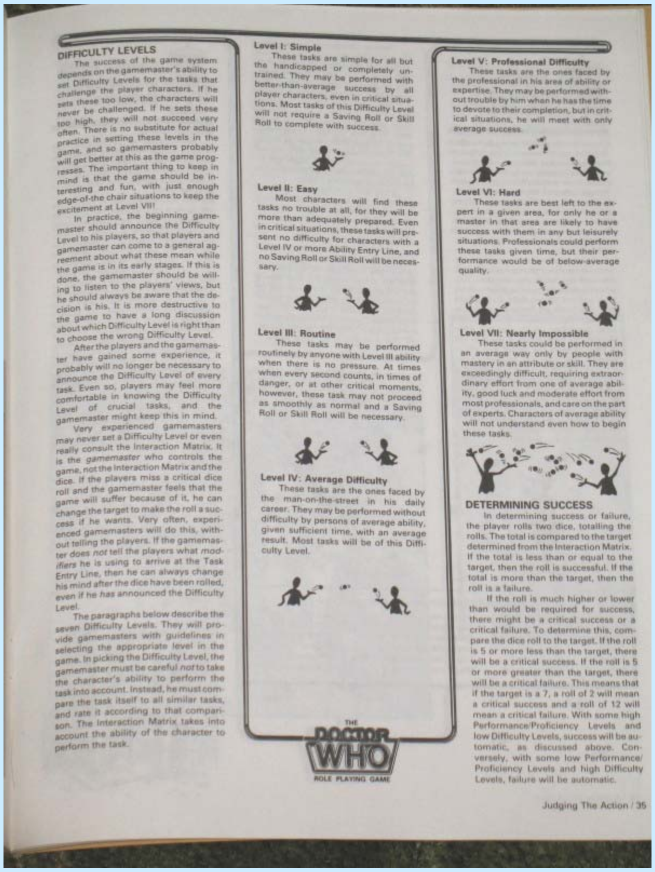
- You have two "hit point" tallies to keep track of that both start at double your END score. Your MAX OP END ("Maximum Operating Endurance") score has all the wound damage subtracted from it. Your CURR OP END ("Current Operating Endurance") score has both wound damage and temporary damage subtracted from it. Note that all END saves are made at your MAX OP END level.

- Rules for the INACT SAVE: If your CUR OP END drops below 12, you must make an END save at your MAX OP END level or fall unconscious. If you make the save and wish to make an action, you must make additional END saves at your MAX OP END score in order to do it. Failure results in inaction, but if you are severely wounded it could also result in additional wound damage.

- Rules for the UNC THRESH: If either OP END score drops below 6, you are *automatically* unconscious.

- Rules for the Wound Heal Rate: You get back your END Performance Level in wound damage every 24 hours.

- Rules for the Fatigue Heal Rate: You get back your END Performance Level in temporary damage every 30 minutes.



DIFFICULTY LEVELS

The success of the game system depends on the gamemaster's ability to set Difficulty Levels for the tasks that challenge the player characters. If he sets these too low, the characters will never be challenged. If he sets these too high, they will not succeed very often. There is no substitute for actual practice in setting these levels in the game, and so gamemasters probably will get better at this as the game progresses. The important thing to keep in mind is that the game should be interesting and fun, with just enough edge-of-the chair situations to keep the excitement at Level VII!

In practice, the beginning gamemaster should announce the Difficulty Level to his players, so that players and gamemaster can come to a general agreement about what these mean while the game is in its early stages. If this is done, the gamemaster should be willing to listen to the players' views, but he should always be aware that the decision is his. It is more destructive to the game to have a long discussion about which Difficulty Level is right than to choose the wrong Difficulty Level.

After the players and the gamemaster have gained some experience, it probably will no longer be necessary to announce the Difficulty Level of every task. Even so, players may feel more comfortable in knowing the Difficulty Level of crucial tasks, and the gamemaster might keep this in mind.

Very experienced gamemasters may never set a Difficulty Level or even really consult the Interaction Matrix. It is the *gamemaster* who controls the game, not the Interaction Matrix and the dice. If the players miss a critical dice roll and the gamemaster feels that the game will suffer because of it, he can change the target to make the roll a success if he wants. Very often, experienced gamemasters will do this, without telling the players. If the gamemaster does *not* tell the players what *modifiers* he is using to arrive at the Task Entry Line, then he can always change his mind after the dice have been rolled, even if he *has* announced the Difficulty Level.

The paragraphs below describe the seven Difficulty Levels. They will provide gamemasters with guidelines in selecting the appropriate level in the game. In picking the Difficulty Level, the gamemaster must be careful *not* to take the character's ability to perform the task into account. Instead, he must compare the task itself to all similar tasks, and rate it according to that comparison. The Interaction Matrix takes into account the ability of the character to perform the task.

Level I: Simple

These tasks are simple for all but the handicapped or completely untrained. They may be performed with better-than-average success by all player characters, even in critical situations. Most tasks of this Difficulty Level will not require a Saving Roll or Skill Roll to complete with success.

Level II: Easy

Most characters will find these tasks no trouble at all, for they will be more than adequately prepared. Even in critical situations, these tasks will present no difficulty for characters with a Level IV or more Ability Entry Line, and no Saving Roll or Skill Roll will be necessary.

Level III: Routine

These tasks may be performed routinely by anyone with Level III ability when there is no pressure. At times when every second counts, in times of danger, or at other critical moments, however, these task may not proceed as smoothly as normal and a Saving Roll or Skill Roll will be necessary.

Level IV: Average Difficulty

These tasks are the ones faced by the man-on-the-street in his daily career. They may be performed without difficulty by persons of average ability, given sufficient time, with an average result. Most tasks will be of this Difficulty Level.

THE DOCTOR WHO ROLE PLAYING GAME

Level V: Professional Difficulty

These tasks are the ones faced by the professional in his area of ability or expertise. They may be performed without trouble by him when he has the time to devote to their completion, but in critical situations, he will meet with only average success.

Level VI: Hard

These tasks are best left to the expert in a given area, for only he or a master in that area are likely to have success with them in any but leisurely situations. Professionals could perform these tasks given time, but their performance would be of below-average quality.

Level VII: Nearly Impossible

These tasks could be performed in an average way only by people with mastery in an attribute or skill. They are exceedingly difficult, requiring extraordinary effort from one of average ability, good luck and moderate effort from most professionals, and care on the part of experts. Characters of average ability will not understand even how to begin these tasks.

DETERMINING SUCCESS

In determining success or failure, the player rolls two dice, totalling the rolls. The total is compared to the target determined from the Interaction Matrix. If the total is less than or equal to the target, then the roll is successful. If the total is more than the target, then the roll is a failure.

If the roll is much higher or lower than would be required for success, there might be a critical success or a critical failure. To determine this, compare the dice roll to the target. If the roll is 5 or more less than the target, there will be a critical success. If the roll is 5 or more greater than the target, there will be a critical failure. This means that if the target is a 7, a roll of 2 will mean a critical success and a roll of 12 will mean a critical failure. With some high Performance/Proficiency Levels and low Difficulty Levels, success will be automatic, as discussed above. Conversely, with some low Performance/Proficiency Levels and high Difficulty Levels, failure will be automatic.

Judging The Action / 35

THE INSPIRING PAGE

- If your MAX OP END drops to -31, not even a General Medicine roll for first aid can bring you back. The more hits you take, the more difficult the first aid roll is with success stabilizing you at a MAX OP END of 1. Successful General Medicine for wound treatment rolls can double the Wound Heal Rate for up to 48 hours.

- A character that does not increase their starting END score from its base of 6 must make saving rolls to remain conscious after taking *any* amount of fatigue or damage is taken. (The roll in this case is 3 or less if you took wound damage and 5 or less if you took temporary damage.) So put some of that attribute point fund into END if you want to be able to exert yourself *at all*!!!

The page on the left was particularly inspiring to my teenage self back in the eighties. It really seemed at the time that the game system was a serious attempt at… well… a *serious game*. This was not some kind of "kiddie" boxed set!

The Interaction Matrix: Because a resolution chart is de rigueur in the eighties…

- Your ability level and the task difficulty level will range from I to VII. The basic premise of the system is… if you are attempting a difficulty level that matches your ability level, then you will succeed on a 7 or less. You also get a critical success on a 2 and a critical failure on a 12.

- Note that there are separate modifiers for ability and difficultly level, but the modifiers have the same effect regardless of which one they are applied to. This seems to me to be a missed opportunity from a design standpoint, but it at least means that you do not have to worry so much about which axis you end up applying modifiers too.

- Note the variable success tables for MNT, ITN, and CHA rolls – there is some additional nuance there.

- The rules suggest that in the case where a secret roll is required, you should have everyone make a roll at once so that the player that is required to make it cannot be sure of the actual outcome.

- There are no opposed rolls or contests of skill in this system as far as I can see. Instead, your ability level will determine the quality of your result with critical successes (+2 levels), failures (-1 level), and critical failures (-2 levels) modifying it further up or down. For someone trying to counter your success, they will have to make an ability/skill check at a difficulty level equal to your success. This is an interesting system, but it is not always clear which skills and abilities are used to counter one another. (Stealth rolls are countered by Surveillance rolls, for example.)

- There are several exception cases where you are supposed to average an ability with a skill or else add a fraction of one skill to another. Also, for some reason attribute “saving rolls”, skill rolls, and special ability rolls are all treated somewhat differently even though they use the same basic mechanic. Collectively, this makes the game hard to master because it fails to successfully leverage the benefits of having a unified system. When I run the game, you can expect me to overlook these sorts of details in the interests of keeping things moving. If you happen to know these nuances, I am glad to abide by them, though.

- There is no formal default system, so dealing with situations where the players do not have the exact required skill is entirely a matter for Game Master fiat rulings. The ITN rolls seem to be meant to cover some of this, though.

The Combat System: Believe it or not, Steve Jackson really wanted to have a system very much like this when he was developing *GURPS*. Of course, play-testing caused him to switch back to hexes and eliminate the cumbersome action point system, as detailed on page 24 of issue #76 of *Space Gamer* magazine.

- The sequence of play rules are on page 41 of "The Players Manual". Each side alternates moving a character as in *BattleTech*. There is no initiative roll. The side with the highest Small Unit Tactics level (or DEX if neither side has the skill) goes first. If players on a side disagree about the order that they will go, DEX is used to sequence them.

- Opportunity actions: If a player saves back some Action Points (AP), he can use them later to interrupt his opponent’s turn(s). A player’s total AP is equal to their DEX divided by 3 (rounded down) plus 4.

- The game only supports rules for the core ten second tactical combat turn with one square being 1.5 meters across. Reference is made to other scales on page 57 of "The Game Operations Manual", but the required details must have been cut from elsewhere in the book at some point during the editing process.

- The actions on the AP table are mostly straightforward except for running, climbing, and swimming. Running doubles your movement rate, but requires you to make an END save to avoid 2 points of temporary damage if you do it for two consecutive turns. Climbing and swimming are at 2x AP Cost which means the cost for each square of movement is doubled. (See the skill notes on page 39 and 42 of "The Game Operations Manual" for guidelines on

COMBAT WAS A BIGGER PART OF THE FASA GAME

interpreting the results of climbing and swimming rolls.) Finally… the difficulty level for these actions is determined by the terrain, so keep the Action Difficulty Levels chart handy!

• The actions marked with "minimum" AP costs immediately end your turn with they are used.

• Note that to parry in this system, you have to save at least two AP for an opportunity action – so you could not have made an attack already. (The rules state that you can declare that you are parry/ defending at the end of your turn, though… so maybe it is not assumed to be an opportunity action. But if you have to declare it, you cannot defend against people that attack before you have had your turn!) Note that if your parry is successful, you will get a free attack against the guy that tried to hit you. Parries require a DEX saving roll, but the difficulty level is not specified. I presume it is based on your foe's Skill Level.

• Dodge is more clearly defined that parrying – it is a DEX roll against the opponent's Skill Level that must be declared *before* the attack. Success means the target moves one square and is automatically missed. If the dodge fails, note that a DDF modifier from the weapon charts is still applied to the attack roll along with the evasion modifier. (Note that "The Players Manual" states that ranged attacks "obviously" cannot be dodged, but this seems to be an error to me– "The Game Operations Manual" does not indicate that, at any rate.)

• All ranged attacks are at difficulty level IV. If you are really, really good in your attack skill, you will almost always get to roll on those awesome critical hit tables. (Skill VII critical hits on 7 or less on an unmodified attack at difficulty IV, so be sure to aim and fire before your target can declare some kind of evasion!)

• Note that grappling is just another bog standard attack in these rules. As far as I can see, there is nothing about the skill that limits the movement and attack options of your target. If you want to… uh… actually *grapple* or *pin* an opponent, that puts you in the territory of off-the-cuff game master fiat rulings.

• Melee and unarmed attacks are at a difficulty level equal to the target's skill level, so (for skilled characters) there is a large element of defense ability built into those attacks even when you cannot declare a parry or dodge. Ranged attacks are going to be far more effective against combat monsters.

• If *you* want to be a combat monster, be sure to get level VII in *one each* of the unarmed, ranged, and melee skills. And bump that END up to where you can actually take a hit or two! (Alternately, you can bump up your DEX in order to make sure you are really, really good at *RUNNING*!!!)

Okay, that is the gist of the game. Some more details can be picked up just by looking at the charts– and yeah, the more unusual actions will require consulting the rule book – but this should be enough that you can build a character more or less intelligently. Good luck in your first game of FASA *Doctor Who*!

GAME MASTER TIPS: THE TERRIBLE POWER OF "NO"

by Chris Shaw (Sunyaku) - Guest contributor from **www.heroesofshadow.com**

Whether you play *Doctor Who*, *Dungeons & Dragons*, *Shadowrun*, *Pathfinder* or any other tabletop RPG, Game Masters (GM) too often restrain and hinder the creativity and enjoyment of their players with one simple, dreadfully powerful word. "No".

When players ask to perform some action in a game world, what should a GM say? Certainly every role-playing game has core rules, and acceptable modes of conduct between players and Game Masters, but in any game where the rules are not completely rigid, there is a grey area that needs interpretation. To be clear, we are not talking about players who simply do not know the rules, nor are we talking about players who know the rules but consistently try to break them. So should a GM say "yes", or "no", to a player's requested action? First, let's take a moment to examine these two words more carefully.

GOOD GAME MASTERS LET THE PLAYERS GUIDE THE STORY

What it Means to Say "Yes"

When a GM says "yes", it is an acknowledgment of a player's desires. These desires might include how the player believes their character might interact with the game world, or how they believe an obstacle should be handled, even if the core rules do not provide guidance for how the request should be interpreted. From the GM's perspective, saying "yes" to requests is NOT the same as giving players everything they want. It will always be a GM's role to interpret actions, but flatly denying requests should be avoided. It is important to recognize the nuance of interpretation in contrast to adjudication. Running a role-playing game is not the same as refereeing a sporting event.

Playing a role-playing game strictly "by the rules", or more specifically, by a GM's unspoken authoritarian rules, can often lead to relatively simplistic, redundant, and uncreative game play. By contrast, imagination and creativity are hard work! If a player suggests something outside the norm, they are not making an outlandish request to spite their GM (we hope), they are working hard to create a more immersive and enjoyable gaming experience for everyone at the table. They are helping the GM to keep the game fresh, keep the players interested, and above all, to help everyone have fun. To deny a player's creative labor is to prevent something truly wondrous from coming into being.

What it Means to Say "No"

When a GM says "no" it is not just a denial of a requested player action, it is quite literally not allowing a player to play the game. People do not attend gaming sessions to have GMs tell them what to do. People attend because they want to play, and every person is unique. They will not think like the GM, and they will not react to any situation in quite the way the GM expects them to. And you can almost certainly guarantee that players will not enjoy playing the way an authoritarian GM wants them to play. If a GM holds on too tightly, is too rigid, is too closed off to allow player creativity, the lifeblood of the fantasy experience will be slowly choked away. Enough rejection from a GM will drain the fun out of any game, and players will eventually leave in the hopes of finding something 'fun' to do. Sure, it can be scary for a GM to let go, but they might be surprised by what can accomplish with the interpretative power of "yes".

With Great Risk, Comes Great Reward

As a GM, the most memorable sessions of my home campaigns almost all happened off script. Improvisation can be hard, and many GMs struggle with letting go, and allowing a group wander off the railroad tracks of a carefully-crafted campaign story arc.

My advice for GMs? Take a short break, take a deep breath, and BAMF on. Focus less on the endless implications of going off the rails, lest you fall into analysis paralysis. A GM should stay in the moment, take lots of notes, and focus on interpreting how the game world would react to each player action as it comes. You can figure out all the other crazy implications of player creativity after the session is over.

Try to say “yes” as often as possible, and look forward to a more robust gaming experience for everyone involved. It can be difficult, at times, but we will discuss the challenges of saying “yes” more closely in the sequel to this piece, “The Awesome Interpretive Power of YES” which will be featured in the next issue of DDWRPG.

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GAMER ETIQUETTE 109

by Lance Ducker

Sidekicks and companions have been a long time tradition of fantasy and science fiction, but how do they fit in your role playing game? Are they the red shirts of *Star Trek* or the Brigadier of UNIT that makes timely appearances? Do they have an average lifespan of one module or are they in for the long haul? Who gets to run these minor characters? Non-player characters (or NPCs for short) have a place in a campaign. While most of these characters are run by the GM, there are sometimes reasons for letting these characters be run by players (such as fleshing out these recurring NPCs as personalities, or as temporary use characters when a player's character has died). If the GM has the players run the NPCs on occasion, how the NPCs behave in your game may be partially based on your choice of their interactions and not just on the whim of the GM. Finding the balance of NPCs in a campaign may be for a number of reasons, but their overuse may take away opportunities from regular player characters. Just as these characters play a role in a module, they may be just a minor guy with no connection to the plot, or they might be the villain disguised to use you as their scape goat.

While some players may treat NPCs as nothing more than another body to fight for the group, these characters may be the key to team effort. If your gaming table is short on player characters, the NPCs may fill roles that are necessary to the party’s survival. Not every character has great medical training, but it serves a purpose in many modules. The same can be said for many abilities, but does that reduce a NPC to a nameless medic? Maybe Ray was a former MOS 68W (Combat Medic) who served in Iraq, and his brother died from an IED three years ago. When the names and faces are added, the NPCs are more than just a placeholder. Maybe they get invited along for another adventure. When the NPC is there for more than just a one shot appearance, a short background may be helpful for reintroducing them.

NPC
RELOAD
RELOAD

NON-PLAYER CHARACTERS ARE PEOPLE TOO

Is the NPC a minor cohort or an equal member of the party? Just as a powerful Time Lord may be leading you into the complex crawling with Daleks, she may not be one to start shooting everything in sight. While this may create friction with players as she is giving orders to flee, her motives may not be clear until the end of the module. Maybe the Time Lord has a plan to deal with the Daleks, but you need to get her to the command center. If your group's answer is to blow up the complex, do not be surprised if the Time Lord balks at your ideas of setting off a nuclear bomb that will kill off countless lives. NPCs can be strong characters, and they can come to conflict with players. How this affects their future dealings with you is yet to be seen.

Player characters involved in romantic relationships with NPCs may be tricky, but they can add a special interaction to the game. Sometimes these

NPC
Non-Player Character

sorts of relationships can add a bit of friction to existing player character's relationships, and that can be a new twist to the campaign. Some NPCs have stepped on the toes of player characters when they got a little cozy with another player. There is the chance the NPC retaliates against a PC for getting too close to a character in a moment of jealousy. Just as they relationships can be complicated in real life, role playing them can be equally challenging.

One area in which there can be conflict is when another player is running an NPC. While the GM may be challenged with the use of too many NPCs, a PC may use an NPC to their own personal gain. One option is to have the NPC run by multiple players, but that can create multiple personalities. A simple fix is to have a list of the characters and how the NPC views them. While events may change these views, it is a good starting point for how to play the NPC.

While an NPC may be friendly, they may not be your friend or vice versa. The bonds of adventuring can create lasting relationships, but indifference is not hatred. Some NPCs are just consummate professionals. Others can be jerks, and you cannot change them. They live to do their job for pay or glory, but at the end of the day the want to go back to whatever makes them happy. Just as NPCs have views of characters, they have motivations as well. If NPCs are being played by players, motivations may be a good part of a character description.

Think of NPCs as the extras in a play. While their role grows and shrinks according to the needs of the game, they may provide a lasting impact on your campaign. You can easily recognize their notoriety when people groan upon their arrival or cheer when they bring the cavalry in times of need. Maybe it was your persuasiveness that led them to help you, or maybe they had ulterior motives. Whatever the case, the NPC has a purpose, and you can make the most of it.

BLACK TREE DOCTOR WHO MINIATURES UPDATE

by Robert Saint John and Neil Riebe

Based on previous Black Tree Designs notices, here is a listing of miniature of which the stock is now low. Also, here's a list, thought to be complete, of which miniatures are also Out-Of-Print.

LOW ON STOCK

DW123 Caveman
DW132 Koquillion
DW143 Pirate
DW333 King Peladon
DW415 Victorian Policeman
DW443 Vivian Fey
DW466 The Monitor
DW506 Android
DW516 Sharaz Jek
DW608 Romulus
DW712 Gavrok
DW804 Chang Lee

DW132 KOQUILLION

OUT OF STOCK, PROBABLY GONE FOR GOOD

DW115 Tlotoxl
DW119 Doc Holiday
DW120 Mechanoid
DW122 Nero
DW131 Sand Beast
DW139 Aridian
DW216 Cyber Laser Firing Team
DW439 Eldrad
DW441 Wood Beast of Tara
DW444 Shrivenzale
DW446 Garron
DW450 Count Grendal
DW457 Rohm Dutt
DW464 Nucleus
DW521 King John
DW605 Mestor
DW603 Drathro
DW610 Katryca
DW714 Bus Conductor
DW1002 INVASION OF THE DINOSAURS SET
DW1008 THE WHO MOBILE SET
DW1009 BESSIE SET
DW1010 UNIT LAND ROVER SET
DW1017 THE WAR MACHINES SET

"NOT ALL WHO WANDER ARE LOST!" - THE CHARACTER ARCHETYPE OF THE NOMAD IN FICTION AND FOLKLORE

by Mark Anthony Quested

Unsurprisingly, being a *Doctor Who* fan since the 1980s, the character archetype of the nomad in fiction and folklore is a character archetype that fascinates me. And the Doctor is a classic example of the character archetype of the nomad; a wanderer in time and space, forever on the move and rarely stopping in one place for long. Other works of fiction and folklore describe nomadic characters and archetypes.

Firstly, I shall describe to you some of my favorite examples of the nomad character archetype in works of fiction and folklore. These examples may inspire players and GMs to create similar nomadic characters either as playable or non-playable characters. Whereas in the second section of this article, I shall describe to you the ancient Hebrew mythology of the Watchers and the Nephilim, including an adventure/campaign outline for *Doctor Who* role-playing games.

As this article discusses characters from works of fiction and folklore, in the words of River Song…
…There are spoilers ahead, sweetie!

SECTION ONE - Nomadic archetypes from works of fiction and folklore

"Been out of the world for a spell; like to walk it a while. Maybe bring the word to them as need it told." - Shepherd Derrial Book, *Firefly*

Shepherd Derrial Book (actor Ron Glass) is a Christian preacher with a mysterious past (in the space-western TV series *Firefly* and the movie sequel *Serenity*), whose reason for leaving his abbey to live a nomadic lifestyle was to bring the word of God to them as need it told.

He initially joins Captain Malcolm Reynolds (actor Nathan Fillion) and his crew aboard their Firefly-class spacecraft named "Serenity" as a passenger, paying his way with a little cash and fresh produce from his garden at his former abbey. However, his knowledge of the Alliance (Captain Reynolds' bitter enemy since his days fighting as a "browncoat" soldier), his diplomatic nature, and his skilful usage of weapons and hand-to-hand combat makes him a powerful ally. It also hints to his shady past, of his days before becoming a preacher.

Shepherd Book is a flesh and blood character, but not all preachers of fiction have been depicted as flesh and blood.

"It's an old score, and it's time to settle it." - The Preacher, *Pale Rider*

The Preacher (actor Clint Eastwood), in the American western film *Pale Rider*, is both an angel of death and a guardian angel, although this is not explicitly stated in the film, but Clint Eastwood has since gone on record to confirm the character is indeed a ghost in a physical form.

Passing through an American western frontier town, just as a teenage girl prays for a miracle, he comes to the rescue of Hull Barrett (actor Michael Moriarty), a kind-hearted, gentle-natured tin-pan gold prospector. Learning that Hull's community and surrogate family are being threatened illegally by an industrial gold miner who is hiring a group of mercenaries to illegally evict the miners, he joins their community and becomes their guardian and spiritual guide.

Both Hull and his fiancé Sarah Wheeler (actress Carrie Snodgress) sense something mysterious and otherworldly about the Preacher. He arrives in the neighborhood when Sarah's daughter, Megan (actress Sydney Penny), is praying for a miracle; he rides into the community on a pale horse (the steed of Death) as Megan reads from the Book of Revelations; he has healed up bullet holes on his back and chest, which would be heart and lung rupturing fatal wounds on any normal man; he knows of the mercenaries hired by the industrial gold miner; he is both a man of peace and a man of righteous vengeance (angel of death and guardian angel); he rejects the sexual advances of Sarah's daughter, Megan; he tells Sarah that he has an old score to settle with the mercenaries; and he looks somewhat forlorn when Sarah asks him whom he really is.

Could it be that the Preacher is Sarah Wheeler's dead husband returned as a guardian angel/angel of death?

"It's what's inside them that makes people afraid." - The Stranger, *High Plains Drifter*

Over a decade before *Pale Rider*, Clint Eastwood played the part of another American western drifter in the film *High Plains Drifter*. Referred to simply as the Stranger, he rides into the fledgling gold mining town of Lago, whose townsfolk stood by and watched their own sheriff be bull-whipped to death by three thugs, merely eighteen months previously.

The townsfolk are fearful of strangers and even more so when the Stranger swiftly kills the town's bodyguards, after they harassed him. Recognizing a kindred spirit, Mordecai (actor Billy Curtis), a man of stunted growth, befriends the stranger and becomes his only ally in town, at least initially. Mordecai is also one of only two townsfolk to grieve for the dead sheriff, the other being the hotelier's wife, Sarah Belding (actress Verna Bloom). The Stranger books himself into the hotel. Despite sleeping in a comfy bed, the Stranger has recurring nightmares of a man being whipped to death. The Stranger is hired by the new sheriff to help train the residents of the town to defend themselves from the inevitable return of three thugs, previously convicted of stealing gold and shortly to be released from jail. Meanwhile, the body of the previous sheriff lies in an unmarked grave. Folklore states that a soul cannot rest in an unmarked grave. So the audience is left to ponder, who or what is the Stranger?

"I can step across eras, like you'd walk into another room. I can see the whole of history, but I don't belong anywhere within it." - Bilis Manger, *Torchwood*

Bilis Manager (actor Murray Melvin) was a villain in the last two episodes of the first series of *Torchwood* (and the character has since appeared in the novel *The Twilight Streets* and in a comic strip). Jack and Tosh encountered Bilis whilst trapped in 1940s Cardiff, whereas Gwen encountered Bilis simultaneously in 2007.

Although human in appearance, Bilis had the ability to travel backwards and forwards through time at will. He lured Jack, Tosh, Owen and Gwen into a trap, which would force Owen to open the Cardiff rift in time and thus eventually hail the return of Abbadon the Great Devourer, an ancient demon trapped within the rift. Bilis made a living by stealing antique clocks and timepieces from their original eras, bringing them back through time to 2007 and selling them on in his shop, supplementing his income by running a dance hall in the 1940s and by restoring antique clocks and timepieces in 2007.

"Glass flats, dune sea; I go all over." - The Zone Tripper, *Hardware*

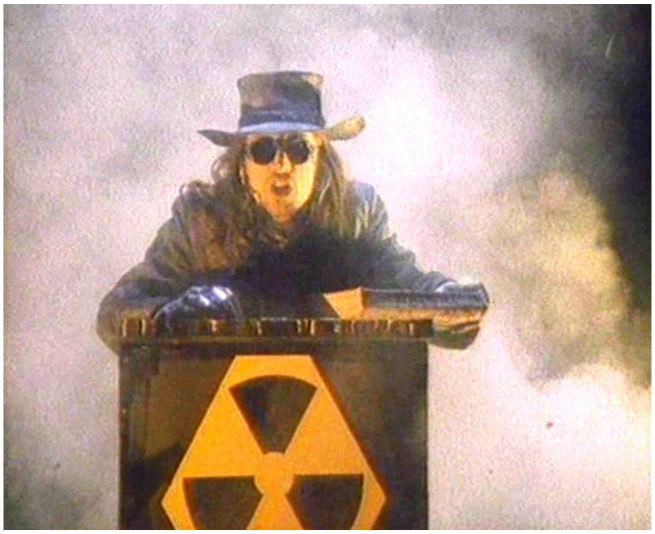
In Richard Stanley's 1990 film *Hardware*, the Zone Tripper (a cameo role for the English singer-songwriter, Carl McCoy, of the Goth music band Fields of the Nephilim) was a nomadic wanderer. The character was inspired by Carl McCoy's Fields of the Nephilim persona of the Preacher Man, whom Richard helped bring to life creatively in collaboration with Carl McCoy.

According to Richard Stanley in an interview with *Fangoria* magazine, the Zone Tripper was a time traveler, who (like Bilis) could travel between eras at will. In *Hardware*, the Zone Tripper wandered through radioactive wastelands ravaged by thermonuclear warfare, known as "Zones", collecting whatever military debris he could find, which he would then sell on to scrap metal merchants. Cash in hand deals; no questions asked, no answers voluntarily given! His modus operandi was not unlike Bilis Manger.

During one trip through the Zones, the Zone Tripper collects up the remains of a military android and sells it on to an unsuspecting soldier of fortune, who gives it to his girlfriend (a metal sculpture artist) as a Christmas present. The android was an experimental population control android called "The Mark 13", which managed to self-repair itself, using Jill's (actress Stacy Travis) metalworking tools and recommencing with its primary function. The question that remains unanswered is whether the Zone Tripper really knew what the primary purpose of the android was or was it a coincidental find?

Interestingly, director Richard Stanley himself leads a nomadic lifestyle, which has taken him through his native South Africa, Afghanistan during the late 1980s, and more recently, France, and some of Richard's articles on paranormal folklore are published in *Fortean Times* magazine.

"Keep talking! I'm the preacher, you're the fool!" - The Preacher Man; the stage persona of the singer-songwriter, Carl McCoy of Fields of the Nephilim



The Zone Tripper was a character specifically written for Carl McCoy, based on Carl's early stage persona of the Preacher Man.

Brought up by a strictly religious mother, who belonged to an ultra-conservative religious sect, Carl McCoy learnt of the ancient Hebrew myths of the Watchers and the Nephilim from a Biblical dictionary (more on them later). His father was not a religious man (in the conventional sense) and used to keep occult magazines and books in his garage, which the young Carl would read. Years later, after leaving home and becoming involved in music, Carl formed the goth music band Fields of the Nephilim, which today is recognised as one of the leading and most influential goth bands of the 1980s, alongside the likes of the Mission, the Cult, All About Eve, and Sisters of Mercy. The songs that Carl has written since 1984 have been inspired by the occult, shamanism, ancient Hebrew texts, and Carl's own spiritual beliefs.

Preacher Man, as originally depicted in the Richard Stanley-directed music video of the same name, was a character inspired by the ultra-conservative preachers that Carl knew from his childhood, as well as their obsession with End-of-Times prophecies. The attire of the Preacher Man was inspired by Carl's love of the film *Once Upon A*

Time in the West. The Preacher Man is an ultra-conservative, wandering street preacher, preaching tales of fire and brimstone to the survivors of a thermonuclear war.

"What's your pleasure, sir?" - The Guardian of the Puzzle Box, *Hellraiser*

In Clive Barker's 1980s film *Hellraiser* (based on his novel *The Hellbound Heart*) the Guardian of the Puzzle Box is an earthbound shape-changing demon that looks after one of a number of antique puzzle boxes known as the "Lament Configurations"; on behalf of the god, Leviathan, Lord of the Realm of Hell. In demonic form, the Guardian appears as a skeletal dragon; in human form, the Guardian looks and sounds to be of oriental descent.

By appearances the boxes are ordinary brass and wooden puzzle box created by a French toymaker per excellence, but occult mythology says the boxes grant access to a realm of forbidden pleasures of the flesh. In fact, they are portals between Earth and Hell that can only be opened by the wanton desire of the person manipulating the box (or in rare circumstances, by innocent autistic savants with a fascination for puzzles). When the portal is opened, Cenobites (previous human victims of the puzzle box that have been mutated into undying servants of Leviathan) can walk between Earth and Hell, capturing and torturing the lustful whose wanton desire for forbidden pleasures unlocked the box.

As Leviathan's servant on Earth, the Guardian of the Puzzle Box sells the boxes onto new unwary victims for cash, precious metals, or gems. It then follows the purchaser and watches over them, until such time as the victim is drawn into Hell and the portal closes. It then recovers the box and sells it on to the next unwary victim. The moral of the story is to be wary of oriental men selling antique wooden and brass puzzle boxes and instead buy a nice cup of tea!

"There is no good or evil, only spirit and matter, only movement toward the light, and away from it." – The Dust Devil, *Dust Devil*

Another character of Richard Stanley's is called the Dust Devil, from his film of the same name (of which, the 1992 Director's Cut is the definitive version and now available on DVD video). The Dust Devil (actor Robert Burke) was the third nomadic character of Richard Stanley, following on from the Preacher Man in the Fields of the Nephilim promotional video of the same name (co-created with Carl McCoy) and the Zone Tripper in *Hardware*.

In African folklore, Dust Devils are demonic creatures trapped on Earth in a human body. By external appearances, Dust Devils look like human nomadic wanderers, the modern day equivalent being hitch-hikers. The Dust Devil in Richard Stanley's film was inspired not only by African folklore, but also by two separate news stories; a serial killer who murdered several individuals in South Africa and a South African woman who drove out into the South African desert and was not seen nor heard of again.

Richard imagined what would have happened if the Dust Devil and the lost woman met in the desert, hotly perused by a police officer and the husband of the missing woman. The Dust Devil stalks South Africa, seeking out emotionally broken people to befriend, kill and drain of their life-force, with the eventual intention of absorbing enough power to be free of its human form and return to its own dimension.

"…And the Lord said unto Satan, Whence comest thou? Then Satan answered the Lord, and said, from going to and fro in the Earth, and from walking up and down in it." – The Book of Job, the Holy Bible

Possibly one of the most famous and most infamous nomads in folklore was the angel, Lucifer; also known as Satan.

In the Book of Job, one of the scriptures that make up the Old Testament of the Holy Bible, Satan is depicted as a traveler between Heaven and the planet Earth, and a nomadic wanderer across planet Earth.

"In all these years I've been carrying it and reading it every day, I got so caught up in keeping it safe that I forgot to live by what I learned from it." – Eli, *The Book of Eli*

In the film *The Book of Eli*, Eli (actor Denzel Washington) is one of the survivors of a thermonuclear war, which ravaged North America. For thirty years, Eli walks westward across North America, carrying with him the sole surviving copy of an important book. Although completely blind, he is guided by a voice that only he can hear. He knows not where the voice is leading him, only to follow.

And although Eli walks through valleys in the shadow of death, guided by a voice and not by sight, he fears no evil. Throughout his perilous and arduous journey, the book protects him from evil and from harm. The book appears to have no discernible title, other than a picture of a wooden cross on its cover.

One man, Carnegie (actor Gary Oldman), regards the book as a weapon of words, of influence, and of power. He has been searching for a surviving copy for as long as Eli has been escorting his, and Carnegie is prepared to main and murder anybody who stands in his way from recovering a copy of the book.

* * *

The above are just some examples of nomads in works of fiction and folklore. There are many more. What are your favorites? Which ones have captured and have captivated your own imagination?

Likewise, you may have created nomadic characters for your own tabletop role-playing games. Why not write up character sheets and descriptions and send them into the fanzine?

SECTION TWO - "The Nephilim were in the Earth in those days..." – Ancient Hebrew legends, with a Time Lord twist!

In ancient Hebrew text, such as the Book of Enoch, the Book of Jubilees, and the Book of Giants (the last of which only remains as scraps found amongst the Dead Sea Scrolls), there was described a race of angels known as the Watchers.

The Watchers, a race of angels, observed from heaven the women of Earth, but they were forbidden by the god Jehovah from interacting with them. Eventually, temptation corrupted the Watchers and they fell to Earth, eventually socializing with the women of Earth. They taught them different skills and gave them knowledge, which helped with the intellectual evolution of homo sapiens. The Watchers eventually sired a hybrid race called the

Nephilim: half-human and half-angel. The Nephilim are also referred to in ancient text as the Giants.

Jehovah looked upon the Nephilim as a corruption and sort to cleanse the Earth. He instructed Noah to build an ark and to rescue as many animals and other innocent, uncorrupted life forms as he could. Jehovah then caused a great flood, which drowned the Nephilim, or so Jehovah thought. Could one of the Nephilim have been rescued from the great flood and survived to adulthood?

There are some people who have used ancient text, mythology and folklore, artwork, stories, sculptures and so forth, as historical evidence of our ancestors interpreting visitations by alien races as encounters with gods, demons and angels. The most famous writer of such books was Erich Anton Paul Von Daniken. There have been others, most notably Andrew Collins and Zecharia Sitchin.

By seeking inspiration from *Doctor Who* mythology, especially Andrew Cartmell's master plan and Ben Aaronovitch's Target novelization of his *Doctor Who* story "Remembrance of the Daleks", I give these ancient myths a Time Lord twist.

"The Sons of God and the Daughters of Man" – A *Doctor Who* RPG adventure/campaign synopsis

In *Doctor Who* mythology, there is an unofficial agency of the Time Lords called the Celestial Intervention Agency (CIA), of which the Doctor was an unofficial and reluctant agent. Although the Time Lords have a strict policy of non-interference with the affairs of other planets, the CIA is not so reluctant. The CIA is most fascinated with Sol 3, an inhabitable planet that is similar to Gallifrey and is its nearest inhabitable neighbor. Sol 3 was nicknamed "Earth" by the CIA, based on its fertile soil landmasses.

The CIA was originally tasked by Lord President Jehovah Rassilon (to quote his full name for the purpose of this plot) with observing inhabitable planets and making surveys of them, without making contact with any of its life forms. Their task was purely observational. Hence forth, the CIA was nicknamed by other Time Lords as the Watchers.

The Watchers Project was personally overseen by Lord President Jehovah Rassilon himself, aided by his apprentice, who liked to be called the Other. (Until the end of his days, Rassilon was mystified why Time Lords had become accustomed to giving themselves pretentious titles such as the Other, the Watcher, the Caretaker, and so forth, rather than using their own birth names!)

A renegade band of the Watchers, as the CIA had become unofficially known as, disregarded Rassilon's strict

instructions of non-interference and landed their SIDRATs on Sol 3 rather than continuing their observations in geostationary orbit. Using their SIDRATs interpretation field, they began communicating with the female homo sapiens of Sol 3. Being homo sapien in appearance themselves, the renegade Watchers did not look out of place and managed to blend in; their SIDRATs perception fields and chameleon circuits disguising their futuristic style of clothing and equipment.

Due to an unforeseen side effect, the perception fields and chameleon circuits disguised the actions of the renegade Watchers from their own fellow Time Lords; a firmware glitch which Time Lord engineers were working around the clock to eradicate. By the time the firmware glitch was rectified and the perception fields altered, Rassilon discovered to his horror that the renegade Watchers had already formed relationships and sired a hybrid race, which became known as the "Nephilim"; an Old High Gallifreyan word which roughly translates as "Abomination".

Angered at the betrayal of his strict instructions of non-interference and the CIA having not learned lessons from the past, Rassilon commanded the Other to travel to Sol 3 in an experimental Type 40 time travel machine, which had the advantage of being transcendentally dimensional (bigger on the inside than the outside) and fitted with a chameleon circuit. The Other was given the mission of rescuing as many innocent animals and homo sapiens as he could, whilst Rassilon purged Sol 3 of the renegade Watchers and their "Nephilim" children.

A pioneer amongst his own people and widely respected, the Other was a good man and was frequently disturbed by Rassilon's moments of megalomania and fierce retribution against those who disregarded his orders. He spoke out against the Time Lord inventions of Validium, the Hand of Omega, and the Disintegrator gun, recognising their potential as genocidal weapons of war. Thus when he was rescuing innocent humans and animals from flood waters in the region of Sol 3 where the renegade Watchers had landed, he rescued a mother and her child, knowing full well via telepathy that the baby was a Nephilim (a half-human and half-Gallifreyan abomination). He brought them aboard his Type 40 time travel machine, which was disguised as a large boat, and eventually smuggled them to Gallifrey and became a surrogate father to the young child. The Mother, as she would become nicknamed, would enrol at the Academy and pass with full honours, becoming a Time Lady.

An ancient Time Lord at the end of his regeneration cycle, the Other passed away peacefully in his sleep, with his adoptive son and the Mother by his side. The rest, as they say on Gallifrey, is not history; as time is forever relative, and the past catches up with the present and the present catches up with the past!

* * *

The above synopsis is just one example of how one can interpret ancient Hebrew myths and use them for *Doctor Who* role-playing. I shall leave it to you, the readers of this fanzine and GMs, to create your own adventures using ancient myths and legends as inspiration. Like Clint Eastwood before me, I shall leave it to you to figure out the identify of the baby.

To quote David Banks, "I take up the fragments and scatter them again; now it is your turn to pick up the pieces!"

SOME THINGS WE REALLY LIKE

There are a number of great *Doctor Who*, gaming, or general interest resources out there that we really enjoy or that we think are worth our time. Some of our staff felt that we should share some of the goodies with our readers, so here are a few things that you might want to check out...

FROM THE ARCHIVE: A British Television Blog

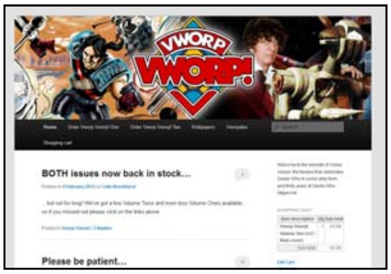
www.from-the-archive.co.uk/

From the Archive: A British Television Blog
50Who: After All, This Is How It All Started!
DOCTOR WHO
The Visitation
Share It
Search This Blog
Why British television?

This great web log details numerous different TV shows from the UK, and gives a lot of great detailed information, especially in regards to DVD and BluRay releases and restoration of classic British television shows. Being that the author, the well respected Greg Bakun, has been active in Who fandom for almost 30 years, the current blog is starting a special retroactive look at *Doctor Who* as part of the show's 50th anniversary celebrations. There are always excellent nuggets of information in this blog and often it will expose you to TV you may not have seen but should consider.

VWORP VWORP! FANZINE

www.colinbrockhurst.co.uk/vworpvworp/


VWORP VWORP!
BOTH issues now back in stock...
Please be patient...

One of the best quality and most interesting *Doctor Who* fanzines that are currently on the market and this is the hardcopy 'zine's order page. *Vrorp Vworp!* covers the comics, artwork, writers, and content from Doctor Who magazine (yes a fanzine about a magazine), and it is brilliant. It is wonderful to see this well remembered, but not often heralded, element of the *Doctor Who* experience get its due.

DOCTOR WHO AND THE TARDIS BY CRAIG HURLE

www.facebook.com/The.Doctor.Who.Tardis

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There are tons of *Doctor Who* facebook sites (DDWRPG being our favorite). Besides the *Doctor Who Role Playing Game* page and *Doctor Who: Adventures in Time and Space* page (which are sister sites to our fanzine run by some of our biggest contributors), our favorite general interest *Doctor Who* page may be this one. One never knows what might come up here, but it is almost always fun and worth a chuckle.

DOCTOR WHO NEWS PAGE

www.doctorwhonews.net

DOCTOR WHO NEWS
A Fancy Dress Experience
Smith And Tennant In Red Nose Day 2013 Trailer

This page regularly gives updates of news relevant to our favorite television series. All sorts of news items are covered from episode updates, to photo releases, to other work that *Doctor Who* related actors are doing, to fanzine releases. If you are ever in need of a little Doctor Who info to cheer up your day, here is a place to start.

GALLIFREY BASE

gallifreybase.com

GALLIFREY BASE
Doctor Who
DOCTOR WHO NEWS PAGE
doctorwhonews.net

The biggest and best *Doctor Who* forum on the internet. If there is a single *Doctor Who* website that one might decide to go to this is the one that most likely tops them all. With connections to the *Doctor Who News Page*, and almost limitless information, discussions, and items about the series posted every minute. This site is a cornucopia of Whovian ideas, and it is a pleasure to be part of the community that it represents. Even actors, writers, and producers of the series have had accounts and contributed to discussions on the site. In the words of the 9th Doctor… "Fantastic!"

Hopefully, these tips will give our readers a few fun sites to check out when not spending time preparing for their role-playing games that week.

EBTL-04
UPDATED MODULE FOR ANY DOCTOR WHO CAMPAIGN
Doctor Who Classics #4
THE CURSE OF THE AMAORIAN SECTOR
by Zepo
AN ADVENTURE MODULE FOR DOCTOR WHO ROLE PLAYING GAMES
FOR USE WITH THE DOCTOR WHO ROLE PLAYING GAME
An Earthbound TimeLords Doctor Who Role-Playing Adventure Module

The TARDIS crew receives an SOS signal from inside the notorious Amaorian Sector, a Bermuda Triangle in deep space where hundreds of ships have gone missing. The crew may be the ship's only hope and so the crew pilots their TARDIS to investigate. Can the TARDIS crew discover the source of the mysterious disappearances?

THE CURSE OF THE AMAORIAN SECTOR MODULE

This write-up is an expansion of the full-length *Doctor Who* role-playing game adventure module *The Curse of the Amaorian Sector* which can be found for free on-line at the Earthbound TimeLords website at:

http://homepages.bw.edu/~jcurtis/[module] EBTL-04 - The Curse of the Amaorian Sector - 2nd printing - Doctor Who Classics 4 Version.pdf

This module, as well as three others, and all issues of the DDWRPG fanzine itself can be best downloaded from:

http://homepages.bw.edu/~jcurtis/modules.htm

THE CURSE OF THE AMAORIAN SECTOR EXPANSION MODULE

by Neil Riebe

Introduction

The Curse of the Amaorian Sector is intended to be a puzzle-solving adventure, an adventure which can be played within one afternoon. However, to satisfy players with an appetite for epic scale adventures, the module offers several plot ideas for expanding the scenario into the standard good-versus-evil scenario.

This expansion module seeks to do the same thing and goes a step further by providing several more scenes to the original plot, fleshed out NPCs, and an additional map. The expansion also incorporates an Elderand, which is a creature developed by FASA for their *Doctor Who* adventure module *The Hartlewick Horror*. Owning FASA's book is not required. But if you do, both adventures could be played as sequels to one another or pieced together as a campaign involving the Elderands.

Special Note: The original Amaorian Sector module was tooled as a generic adventure module that could be used for any *Doctor Who* role-playing game. This expansion is based on the FASA game as written and includes notes for adapting the expansion for *Time Lord* and Cubicle 7's *Doctor Who-Adventures in Time and Space* RPGs.

Game Master Plot Summary

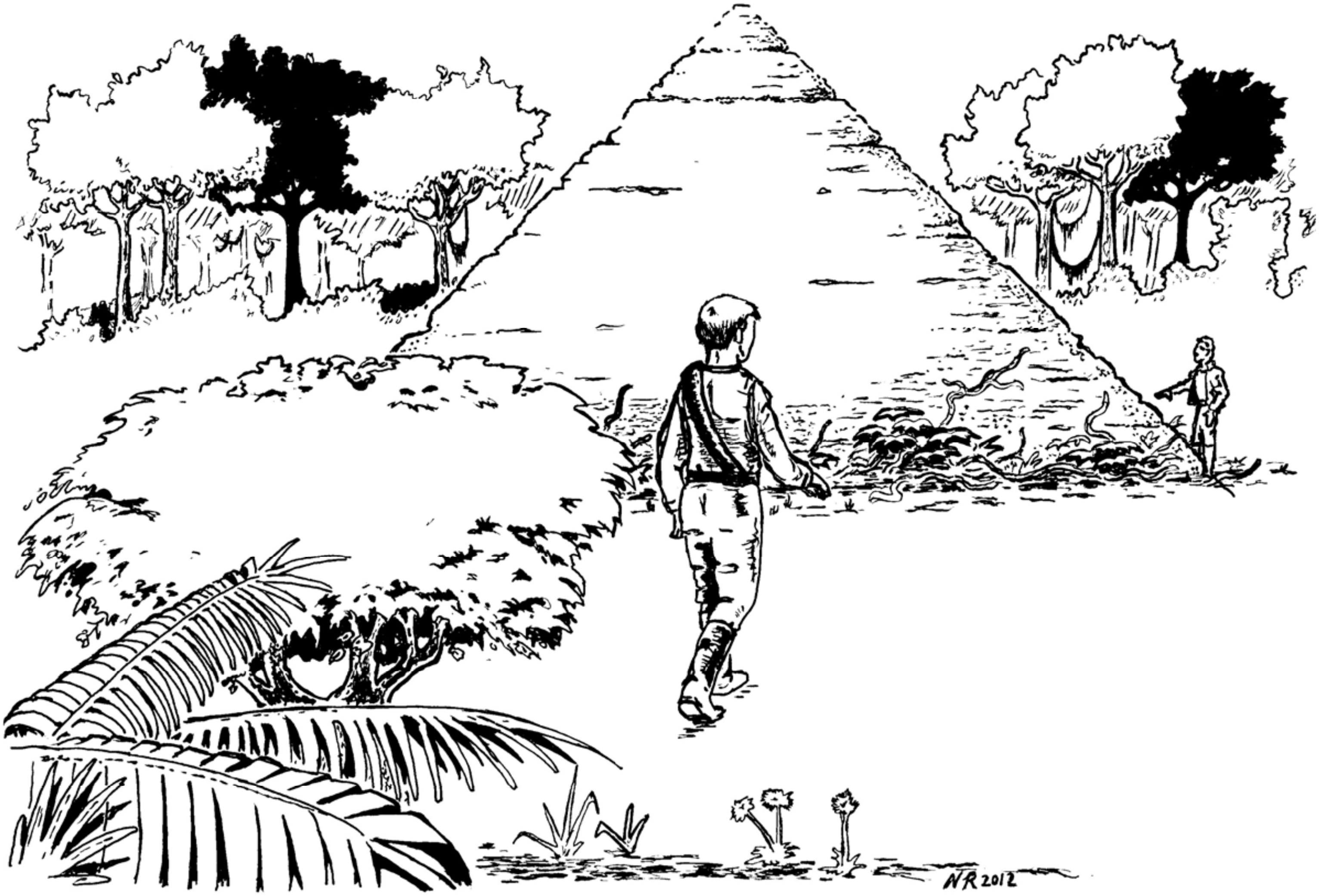
The expansion module begins when the players figure out how to rescue the USS Kiev in Part 3: End of the Curse in the original *The Curse of the Amaorian Sector* adventure module. Up to this point the players have discovered the USS Kiev and a host of other starships in miniaturized form in the third and smallest pyramid. Before they start the process which will return the USS Kiev to full size in outer space, the players hear unsettling chants in the jungle. Players outside the pyramids will see torch light shining from the tree line. A swarm of Zung Mosquitoes (Creature #2 in the original module) gathers before the chanters and drives out the players within the third pyramid.

The chanters emerge, a squad of ten Altheran sloths. These beings are intelligent but at a Stone Age level of technology. Ten sloths lope toward the third pyramid while five more hide in the jungle as reserves. They retrieve the USS Kiev and head back into the jungle.

The players must follow the sloths if they are to save Captain Pesch and her crew. They track the sloths to a stone shrine surrounded by pillars. Several sloths are worshiping at the shrine. When the players swing into action, they will find the grounds guarded by fierce Altheran panthers called the Xarells (Creature #1 from the original module).

After dispatching the Xarells and sloth shamans they will find tracks leading to the mouth of the shrine, indicating the shrine has a secret entrance. After locating the locking mechanism, they can open the shrine and descend into the lair of the Elderand.

The Elderand's name is Yug Sol-thoth. He is a follower of Gib Thothath, an Elderand cult leader from FASA's *The Hartlewick Horror* adventure module. You can read more about him in the creature log that follows this adventure.



Yug is sustaining his life force by draining the mental energy of the spaceship crews which have been captured by the Altheran transmat. He is also helping the sloths to channel their mental energy to perform "magic" feats—summoning animals, activating crystals and opening doors via chants or hand gestures. Just like in the *Doctor Who* episode, "The Dæmons", this is not magic in the fantasy sense but psychic power implemented through ritual. Once the players enter Yug's lair the game becomes an old-school dungeon crawl. There are opportunities to explore, use subterfuge skills, battle Yug's minions and rescue the kidnapped crew of the USS Kiev, all under Yug's watchful psychic eye. Without any further ado, let's begin!

ADVENTURE - Part 4: The Natives are Restless

In part 3 (of *The Curse of the Amaorian Sector*) the players have unraveled the mystery of the Altheran defense system. It is a massive transmat device which snatches spacecraft, miniaturizes them, and stores them in cylinders six inches long, six inches in diameter. They have located the USS Kiev among the stored ships within the third pyramid. Now they must reverse the transmat process to return the ship to space and restore it to its original dimensions.

But as they begin they hear a hooting chant and the banging of crude drums outside the pyramid. Anyone who investigates will see torch light flickering in the jungle. This is where the noise is coming from. A swarm of Zung Mosquitoes gathers before the torch light and when the chanting reaches its crescendo the swarm darts into the pyramid containing the ships. This swarm is as thick as a storm cloud and fierce. Players who flee immediately will not be harmed. Those who stand and fight will receive 6D6 points of damage. Weapons will not disperse the swarm but it can reduce the damage the Zung can inflict.

To determine how much using the FASA game, roll the Zung's 6D6 and the damage of the player's weapon. Subtract the result of the weapon from the Zung's sting damage. Players can use sonic disruptors, torches, or any sort of cold projector. Sonic weapons will cause nearby cylinders to shatter due to the pyramid's tight confines, causing 2D6 damage points to the player firing the weapon. For the same reason do not use flamethrowers or similar weapons. All players suffer half damage each time a flamethrower is used. Torches give 2D6 points of damage and cause no collateral damage to the player and his companions.

If you are using *Time Lord*, the Zung swarm inflicts 4 wounds. Torches reduce the damage by 1 wound. Sonic weapons will negate the swarm by 3 wounds but inflicts 1 wound from exploding cylinders. Players may try to beat the difference between the sonic weapon and Zung stings to negate the sting damage. Flamethrowers disperse the swarm but inflict 4 wounds on all characters in the pyramid.

If using DWAiTS, the Zung inflict 6 points of damage. Torches reduce damage by 2. Sonic weapons will reduce the damage by 5 but inflict 2 points from exploding cylinders. Flamethrowers disperse the swarm but inflict a Lethal wound. Use a story point to remain alive. Affected characters will require immediate medical attention and may be required to burn more story points (at the Game Master's discretion) to remain active in the game.

Once the swarm does its damage it disperses. Players observing the tree line will see ten furry creatures ranging from three to four feet high. They move in a loping fashion. They are equipped with spears, clubs and slings. They each wear a glowing crystal pendant. One creature has the top of his head stained with red dye. His mannerisms indicate he is the leader. If no one interferes, the furry creatures retrieve the cylinder containing the USS Kiev and head back into the jungle.

Characters with Zoology (FASA), Wilderness Lore (Time Lord), or a Science score 2 or higher (DWAiTS) will figure out these creatures are Althera V's answer for a tree sloth. The sloths have a few unique characteristics such as insect-like compound eyes and mandibles. They lope about on their hind legs, suggesting they are on the evolutionary path toward sapience. At this point the sloths are tribal beings who have reached the Stone Age of their development.

They will attack anyone who obstructs them. If they are attacked the players will be in for a surprise. The pendants protect the sloths with a force field barrier. However, the barrier has limits. Yug Sol-thoth is watching the outcome with his psychic ability from the safety of his underground lair ten miles away. If he observes the players with mostly energy weapons, the sloths will wear a purple crystal pendant which will shield them from all energy weapon attacks. For melee and projectile weapons they will wear a blue crystal pendant.

If the players attack, five additional creatures concealed inside the jungle will also attack. Yug can intervene at the Game Master's discretion. He can try to take over a character's mind and use the character to either bring him the cylinder or help his minions battle the other players. (See the Creature Log following this adventure for judging the use of his abilities.) He can also use his telekinesis to bring the cylinder to him. If a player character is holding the cylinder he can excite the cylinder's molecules to burn the character's hands for (3D6 points of damage in FASA; 2 wounds in Time Lord; and 3 points damage in DWAiTS). Note the damage is to the hands only and does not impact the character's overall health. The idea is to make the character drop the cylinder and render the character incapable of picking it up. He could also propel mud to blind a character for a combat round.

A bloody battle could ensue from this encounter. If Yug's minions are destroyed he will send a larger party reinforced with Xarells. However, Yug is an intelligent foe and will not use brute force exclusively. He will use trickery. For instance, once he seizes control of a character he may allow the character to exercise free will, then when the player least expects it will exert his control over a character's mind. Or Yug may use telekinesis to cause the cylinder to float away while no one is watching over it. The Game Master should exercise guile to thwart the players (without massacring them) at this stage of the game.

ADVENTURE - Part 5: A Trip Through the Jungle

Once the cylinder is out of the players' possession they must track it to rescue Captain Pesch and the USS Kiev's crew. No matter how the cylinder is taken—via Yug's furry minions, a player character under mind control, or floated away by telekinesis—the players will see a worn trail in the jungle. The Altheran sloths come to the pyramids frequently to fetch newly captured starships.

The players tromp through the sloppy guts of the jungle. Mud clings to their feet and the rank odor of rotting vegetation wafts up every time they take a step. Yet there are times the jungle caresses their senses with aromatic flowers and dew-kissed vegetation. Many fallen trees and over-reaching branches obstruct their progress. There are pools of water which appear shallow but setting foot in them will cause the character to sink into the soft mud. Strength rolls will be required to pull characters out before they are sucked under.

Liberally plague the character's trek with Creeper Plants (Creature #3 in the original module) or ornery Suligans (Creature #4 in the original module).

It takes them a day and a night to reach the end of the trail. This is an excellent opportunity for players to use their survival skills (Wilderness Survival for FASA; Wilderness Lore for Time Lord; Survival for DWAiTS) to detect sink holes, predators, food sources, and safe places to sleep. Exceptional die rolls allow the characters to get through the jungle in two-thirds the time.

The trail ends at a clearing equal in size to the one containing the three pyramids (refer to the Amaorian Sector module for review). In the center is a two-story-high shrine carved from stone blocks. The front face is that of a roaring Xarell panther. Three shaman sloths are worshipping at the shrine. Their backs are toward the player characters. Surrounding the shrine is a ring of pillars. Xarells are patrolling the clearing. How many is the Game Master's choice.

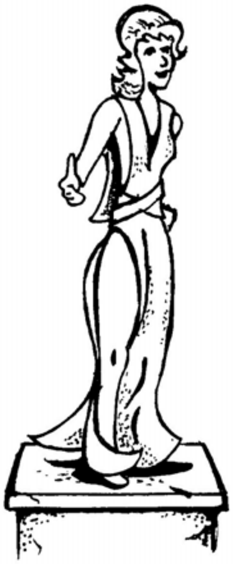
Ask the players what they want to do next. If they wait and see what happens, the shamans complete their ritual and enter the mouth of the stone Xarell. One of them reaches into the shadows within the mouth. A door opens then shuts as soon as the shamans enter. The players now have a hint of where the secret switch is for opening the shrine.

Any move against the shamans will attract the Xarells. Attacking the Xarells will attract the attention of the shamans. In either case, the shamans will flee inside the shrine. The players may attempt to lure the Xarells away or sneak around them, which will be difficult. The Xarells are searching for intruders and will pick up the players' scent or hear the slightest brush through the vegetation. Defer to the creature log in the original *The Curse of the Amaorian Sector* module for the Xarell's abilities to detect their prey.

Once it is safe to approach the shrine the players will notice many footsteps heading into the shrine's mouth. Obviously the shrine has a hidden door. The characters need to find the latch. If they observed the shamans entering the shrine the difficulty will be easy (Difficulty Level III for FASA; Difficulty 4 for Time Lord; Difficulty 12 for DWAiTS). If the players did not observe the shamans entering the shrine the difficulty is higher (Level V for FASA, difficulty 6 for Time Lord, difficulty 18 for DWAiTS). Applicable skills: FASA: Intuition, Mechanical Engineering, Surveillance; Time Lord: Awareness + Keen Sight, Awareness + Intuition, Knowledge + Engineering; DWAiTS: Awareness + Keen Senses (Sight), Ingenuity + Subterfuge, Ingenuity + Technology.

A successful roll will allow a player to discover that one of the teeth in the back of the mouth is movable. Twist it counter clockwise and a stone door rises up into the doorway. A staircase leads down into a dark interior. The light from outside illuminates a dozen steps before shadows mask the rest of the way down. A musky odor greets them. The players may now enter Yug Sol-thoth's lair!

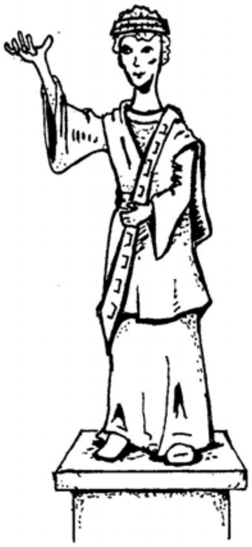
ADVENTURE - Part 6: Rescue Captain Pesch

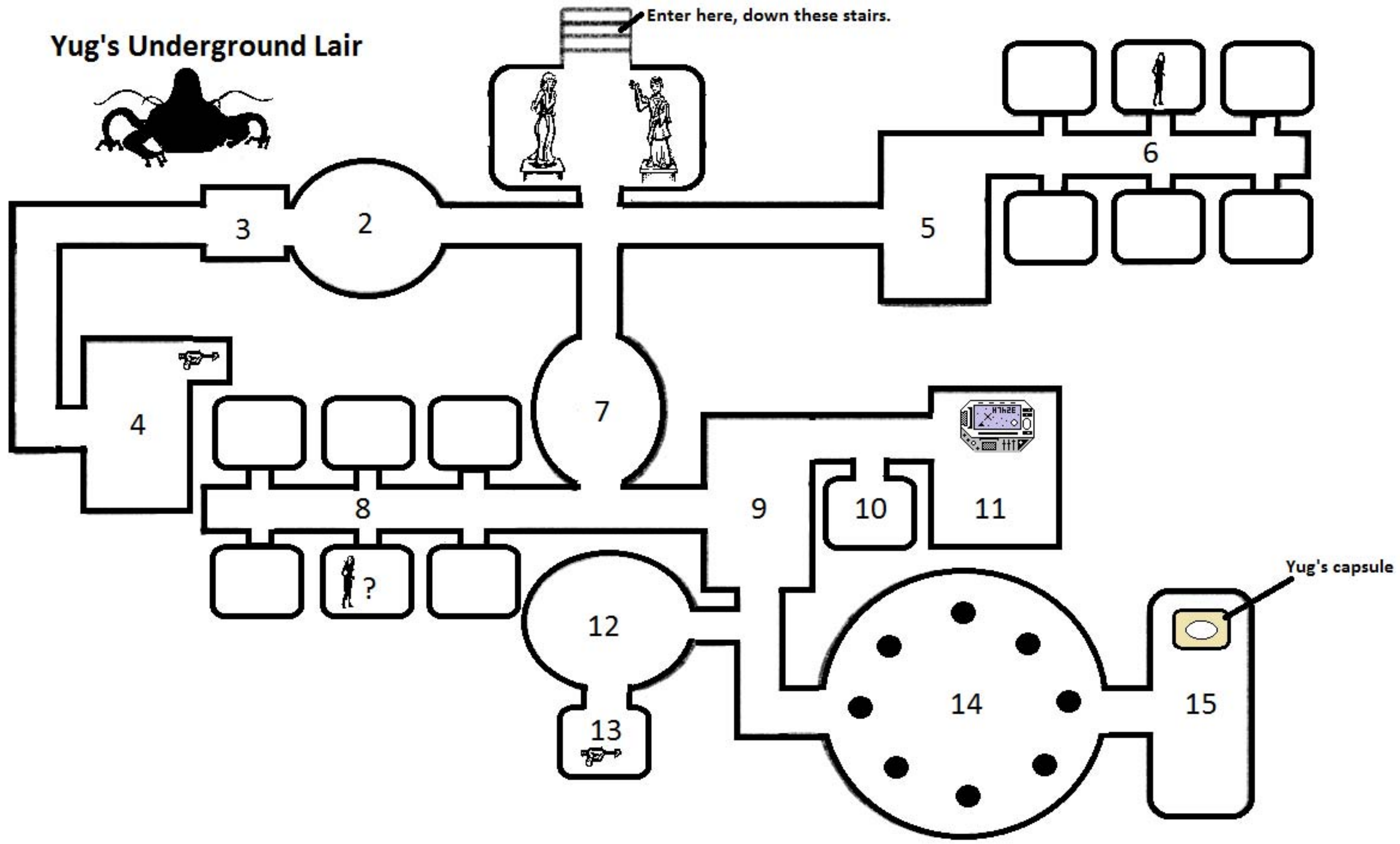


Stairs, walls, and ceiling are composed of stone blocks. Time has eroded the ornate detailing of the stones but it is clear they had been constructed by a higher civilization. There are a few torches mounted to the walls of the underground complex. Not many. Just enough to keep the characters from bumping into a wall. The following numbers correspond with the numbers on the map to Yug's lair and give a description of the contents in each room.

1. The Vestibule

At the bottom of the steps are two alcoves on either side of the tunnel. In one alcove is a statue of a humanoid male. In the other is a female. Their hair is thick and wavy. The female's is shoulder-length. They have high cheek bones, elfin chins, and almond-shaped eyes. Their clothes are reminiscent of Greek scholars from ancient Earth. Their expressions are pleasant





and thoughtful. One can imagine, if the statues could speak, they would have meaningful things to say about life and happiness.

2. Sloth Nest

The players encounter a chamber the sloths have turned into a nest. It is musky with the odor of oily fur and dried vegetation brought in from outside. 4D6 sloths are asleep here. Players must make stealth rolls to pass through this room. (Roll Stealth against Difficulty Level IV for FASA; roll Control + Stealth against Difficulty 5 for Time Lord; roll Coordination + Subterfuge against Difficulty 15 for DWAiTS). Failure will wake up the sloths. They will attack with tooth and claw.

3. Store Room

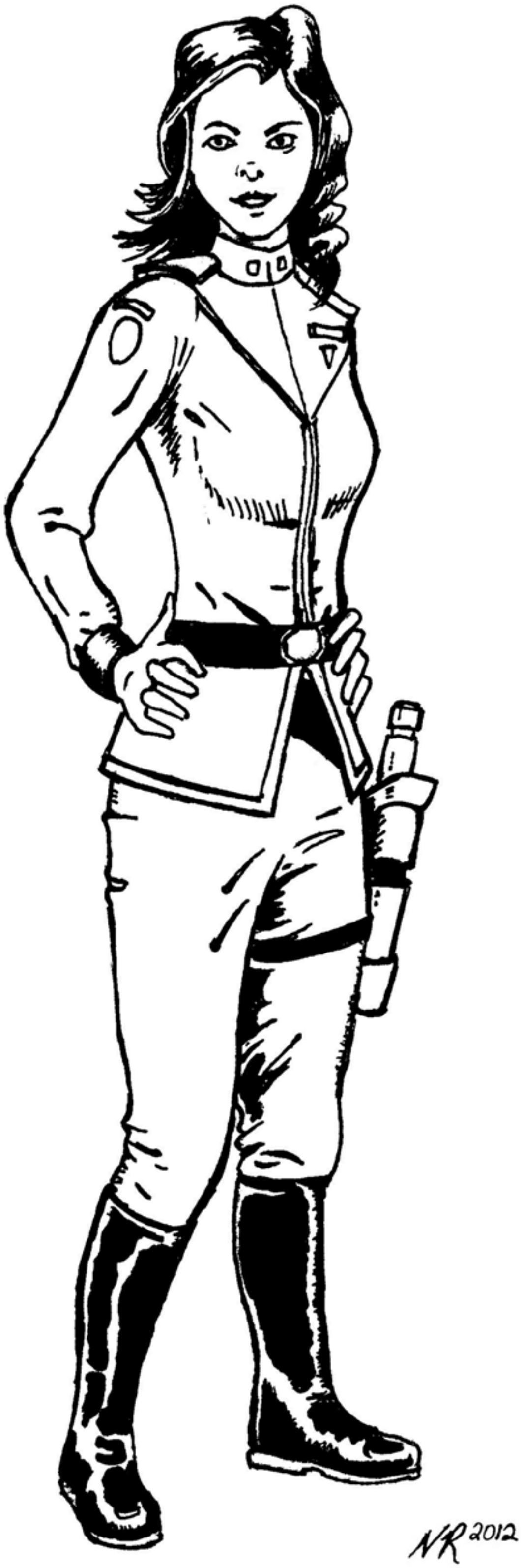
This small chamber contains spears, clubs, and purple crystal pendants. The pendants hang from stakes hammered into the wall. Above the necklaces are carvings of hand gestures and an outline of a sloth with light rays extending from it. This is an important clue because these pendants are not glowing. They need to be activated. To activate a crystal a player must hold the necklace in one hand and repeat the gestures with the other. The crystal will glow. Once the player activates a crystal and wears it around the neck they will be impervious to energy weapon attacks for ten hours. NOTE: The crystals are powered by Althera V's electromagnetic field. Once the crystal is removed from the planet's field it will no longer work.

4. Guard House

1D6 sloths are in this room. They are sitting in a circle playing a game using wafer-shaped stones with Elderand runes carved in them. These stones have no magical properties. The sloths have their spears and clubs within reach. On the far end of the room is an alcove. The players can tell something is in the alcove by the light reflections off its surface. To see what it is the players must sneak around the guards. (Roll Stealth against Difficulty Level V for FASA; roll Control + Stealth against Difficulty 6 for Time Lord; roll Coordination + Subterfuge against Difficulty 18 for DWAiTS). If they succeed they find Captain Pesch's blaster. Or the players could attack. They will not get the surprise because the guards are on alert even though the guards appear to be absorbed in their game.

5. Guard House

1D6 sloths are in this room. They are sitting in a circle having an animated conversation and laughing with one another, but seem somewhat distracted. The sloths have their spears and clubs within reach. On the far end of the room is another corridor. The players must sneak around the guards if they wish to investigate what is down the next tunnel. (Roll Stealth against Difficulty Level V for FASA; roll Control + Stealth against Difficulty 6 for Time Lord; roll Coordination + Subterfuge against Difficulty 18 for DWAiTS). Or the players could attack. They will not get the surprise because the guards are on alert even though the guards appear to be deep in conversation. By the entry way to the corridor the players will see six sets of hand gestures carved into the wall.



6. Prison Cells

The players find six prison cells. Captain Pesch is in one of them. The door is made of metal with a six inch by six inch window set at eye-level to the players and a slot below for sliding in food. There is no visible lock or hinges. The players can burn through the door with an energy weapon equivalent to a Dalek gun. Gunfire will attract the guards and the amount of time it would take to melt the door will attract additional guards—as many as the Game Master likes. Explosives will blow down the door but they will also kill Captain Pesch.

The best solution is to use the hand gestures on the wall. If the players figured out how to activate the force field crystals they should be able to figure out they can use the gestures to open the doors. If not have the players make a die roll (Mentality against Difficulty Level IV for FASA; Knowledge against Difficulty 5 for Time Lord; Ingenuity against Difficulty 15 for DWAiTS). Of course, the carvings are on the wall in the guard house. A stealth roll will be required to peek out and view them if the guards are still alive. The top series of gestures opens the first door on the left. The second set opens the second door on the left and so on in a complete circle. All a player needs to do is stand before the door and use the correct set of gestures. The door will slide open.

Once freed Captain Pesch warns the players a malignant intelligence rules this domain. "I haven't seen this being but I heard its voice. It's a deep, whispering voice." Captain Pesch shutters at the recollection. "It said it wanted me held in reserve. It said I might be useful. For what, I don't know!"

She says the sloths have been organized into some sort of militant cult. The shamans lead the other sloths in rituals and are capable of wielding supernatural power. There is a temple deeper in the lair. That is where she last saw her crew.

The players may ask how she got outside of her miniaturized ship. Pesch is uncertain. All she knows is she and her crew found themselves teleported out of their craft and inside a massive temple of pillars and torches. The sloths separated her from her comrades. Why, she has no idea. She asks the players to help her rescue her crew.

The reason Yug wants Captain Pesch kept alive is so she can continue transmitting her distress call to lure other ships into the sector. This may not come into play depending upon what the players do to defeat Yug.

7. Sloth Nest

The players encounter a chamber the sloths have turned into a nest. It is musky with the odor of oily fur and dried vegetation brought in from outside. 4D6 sloths are asleep here. Players must make stealth rolls to pass through this room. (Roll Stealth against Difficulty Level IV for FASA; roll Control + Stealth against Difficulty 5 for Time Lord; roll Coordination + Subterfuge against Difficulty 15 for DWAiTS). Failure will wake up the sloths. They will attack with tooth and claw.

8. Prison Cells

The players find six prison cells. These cells can be used as an alternate location for finding Captain Pesch if they have not already found her. If Yug used a controlled player to bring the USS Kiev, that player would be found in these cells, free of Yug's control. The hand gestures for unlocking the cells are on the wall by the first cell on the left.

9. Guard house

1D6 sloths are in this room. They are sitting in a circle playing a game using wafer-shaped stones with Elderand runes carved in them, just as the guards are in Area #4. These stones have no special properties. The sloths have their spears and clubs within reach. On the far end of the room is another corridor. The players must sneak around the guards if they wish to investigate what is down the next tunnel. (Roll Stealth against Difficulty Level V for FASA; roll Control + Stealth against Difficulty 6 for Time Lord; roll Coordination + Subterfuge against Difficulty 18 for DWAiTS). Or the players could attack. They will not get the surprise because the guards are on alert even though they appear to be absorbed in their game.

10. Store Room

Clubs, spears, and blue crystal necklaces. The hand gestures are carved into the wall to activate them.

11. Generator

There is a generator room here for regulating the air inside the lair. The technology appears to be the same as the tech inside the pyramids. Any character with engineering skills can confirm this is true. The players can pump out the air, enough to render the sloths unconscious or kill them. Of course, the players will suffer the same consequences unless they have equipment which allows them to breath, like a space suit.

Any character with computer skills will see this generator's memory core may store useful information about the complex provided they can break the security codes. Below is the information that's available and the die roll needed to gain access:

- Map of the entire complex: Computer Systems against Difficulty Level IV for FASA; Knowledge + Computing against Difficulty 5 for Time Lord; Ingenuity + Technology against Difficulty 15 for DWAiTS. The map will provide a layout of the complex but will not describe what is in the rooms.

- Sealing rooms: Computer Systems against Difficulty Level V for FASA; Knowledge + Computing against Difficulty 6 for Time Lord, Ingenuity + Technology against Difficulty 18 for DWAiTS. Once the players have access to seal rooms they can seal the prison cells and the temple (room 14) then pump out the air. The other rooms and corridors do not have doors. There is one more door which can be controlled from here but it requires another roll to access it.

- The final door: Computer Systems against Difficulty Level V for FASA; Knowledge + Computing against difficulty 6 for Time Lord; Ingenuity + Technology against difficulty 18 for DWAiTS). If the players succeed, Yug makes a counter die roll against the player's computer skill. If he succeeds, the players receive an "access denied" message in Altheran lettering. The beep and red letters are enough to inform the players they hit a security block. If they succeed in their roll and Yug fails his, the players will be able to seal Yug's private chamber (room 15).

- The air supply to Yug's capsule. Yug keeps an armored capsule in room 15. In the event of an attack he ducks into the capsule. Here he can attack intruders with his psychic abilities while they must destroy his capsule to get him. If the players succeed here they can pump out the air in his capsule and suffocate him. (Computer Systems against

Difficulty Level VI for FASA; Knowledge + Computing against difficulty 8 for Time Lord; Ingenuity + Technology against difficulty 24 for DWAiTS). If the players succeed, Yug makes a counter die roll against the player's computer skill. If he succeeds, the players receive an "access denied" message in Altheran lettering. The beep and red letters are enough to inform the players they hit a security block. If Yug fails his roll he will use his hypnotism at full strength to gain control of the player who cracked the security code. If Yug gains control he will have the player log off the generator's computer console and say, "I didn't find anything useful." If the other players press the controlled character for more information the controlled character will repeat "I didn't find anything useful." Leave it to the players to sort out what happened.

12. Sloth Nest

The players encounter a chamber the sloths have turned into a nest. It is musky with the odor of oily fur and dried vegetation brought in from outside. 4D6 sloths are asleep here. Players must make stealth rolls to pass through this room. (Roll Stealth against Difficulty Level IV for FASA; roll Control + Stealth against Difficulty 5 for Time Lord; roll Coordination + Subterfuge against Difficulty 15 for DWAiTS). Failure will wake up the sloths. They will attack with tooth and claw.

13. Store Room

Clubs and spears and four blasters. These blasters belong to Captain Pesch's crew.

14. Temple

Now we near the climax of the story. Three shamans, ten warrior sloths, and one Xarell are present. The temple is a circular chamber with a ring of pillars. The pillars are ten feet high with flames burning at the tops. The ceiling is vaulted and thirty feet high. The center of the room contains the Cerebretron, the machine Yug Sol-thoth uses to feed on the life forces of other beings. The Cerebretron is a ghastly-looking column of wires and piping.

When the players arrive they find Pesch's crew unarmed and bound to the pillars. A pair of sloths is forcing Pesch's science officer to stand with his back to the cerebretron. Wires slither from the machine, shackled his wrists and ankles. Additional wires bind his head in a form of metal net. If the players continue to watch, the shamans chant and the column hums. The science officer screams and writhes in his bonds as electric arcs course up and down the column. The chants reach a crescendo. The flames roar from the tops of the pillars filling the vaulted ceiling with smoke. The man slumps in his bonds, drained of life. The machine releases him and the sloths roll his body out of the way and fetch another crew member.

The players will have to use every skill, trick, and battle tactic they can think of to stop this unholy rite. Yug can intercede at the Game Master's option. Otherwise, Yug will crawl into his capsule in room 15 and wait for the players to come to him.

15. Yug's Private Chamber

The players must now confront Yug Sol-thoth. Yug is in his capsule on the far end of the room. The capsule looks like an armored box, five feet high, eight feet wide with a clear, plas-steel dome. Yug is within the dome. Yug is about the size of a German Shepherd, a glob of gray-green jelly with seething eyes, wriggling tendrils and four rubbery limbs. He gives the players a chance to leave in peace. "We need not fight. Your business does not concern me and mine does not concern you. Go and I will not harm you. Stay and I shall destroy you!"

The players may respond however they wish. If they stay, Yug will not argue with them for long. He will attack. He gets two attacks per turn, three if you have a large group. These are the attacks he will use:

- Telepathically summon 1D6 warriors.

- Use telekinesis to throw an opponent against a wall. For FASA, hitting the wall gives 3D6 points of damage; for Time Lord, 1D6 wounds; for DWAiTS, 1D6 points of damage.

- Use telekinesis to choke an opponent. Yug can hold up to four opponents, one for each limb, in a choke hold and apply damage for each round he holds them. The players will see Yug reach toward a character and make a crushing motion with his hand, much like Darth Vader in *Star Wars*. The character will feel their throat constrict. Once caught, the character will not be able to act until released. The Game Master may allow saving rolls for choked characters to perform simple actions. Defer to the grappling rules of the game you are using to calculate damage.

- Use hypnotism to take control of a character's mind. Once under Yug's thrall the character will attack their comrades until control is broken. It is the Game Master's discretion on how that is done.

Yug Sol-thoth's capsule is heavily armored. Guns and energy weapons are the only weapons which can harm it. If you are using FASA rules, the damage is cumulative. Once the damage reaches 200 points, the capsule is destroyed and Yug is vulnerable to attack. If you are using Time Lord, damage is not cumulative. You must beat the difference between the wounds inflicted by the weapon against an armor rating of 11. So if your character is using a blaster with 8 wounds the player must beat the difference of 3. Once the difference is beaten the capsule is destroyed and Yug is vulnerable to attack. If you are using DWAiTS, the capsule is equivalent to a steel wall—armor protection of 30, and can take 250 points before being destroyed.

TIP: *One player can head back to the generator room and pump out the air in Yug's capsule while the other players keep him busy. Use the rules in the generator room section for figuring out the necessary die rolls.*

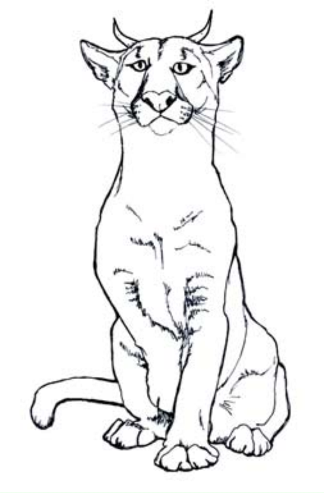
ADVENTURE - Part 7: The Conclusion

Once Yug Sol-thoth is defeated the players can take the USS Kiev back to the pyramid and follow the solution in part 3 of The Curse of the Amaorian Sector to put the ship back into space. The players can then return Captain Pesch and her crew to their ship via their TARDIS.

The captain will be very grateful to the players and offers her services if they ever need her. They can use her as a contact the next time they journey to this time in history.

CREATURE LOG

Stats for the various creatures and Non-Player Characters are given on the next pages.



CREATURE STATS: XARELL

If using the FASA *Doctor Who* RPG:

STR	END	DEX	CHA	MNT	INT
V	V	V	III	II	III

Max Op End: 30 points **AP:** 9

Special Ability: Keen Senses - V; The Xarell's description can be found in *The Curse of the Amaorian Sector*. The Keen Senses ability allows the animal to detect prey with its sense of smell, hearing, and sight. Use the ability in the same way as Intuition and Surveillance for detecting targets which are hiding or using stealth.

Weapons: Claws - Level IV (3D6 Damage); Fangs - Level IV (4D6 Damage); Horns - Level IV (2D6 Damage)

If using the *Time Lord* RPG:

STRENGTH	CONTROL	SIZE	WEIGHT	MOVE
4	4	3	4	4

KNOWLEDGE	DETERMINATION	AWARENESS
1	4	2

Wounds: 16

Skills: Keen Senses (+1 to difference roll)

Weapons: Claws (Strength as damage); Fangs (Strength as damage); Horns (-1 to Strength)

If using the *Doctor Who-Adventures in Time and Space* RPG:

AWARENESS	COORDINATION	INGENUITY
2	4	1

PRESENCE	RESOLVE	STRENGTH
2	4	4

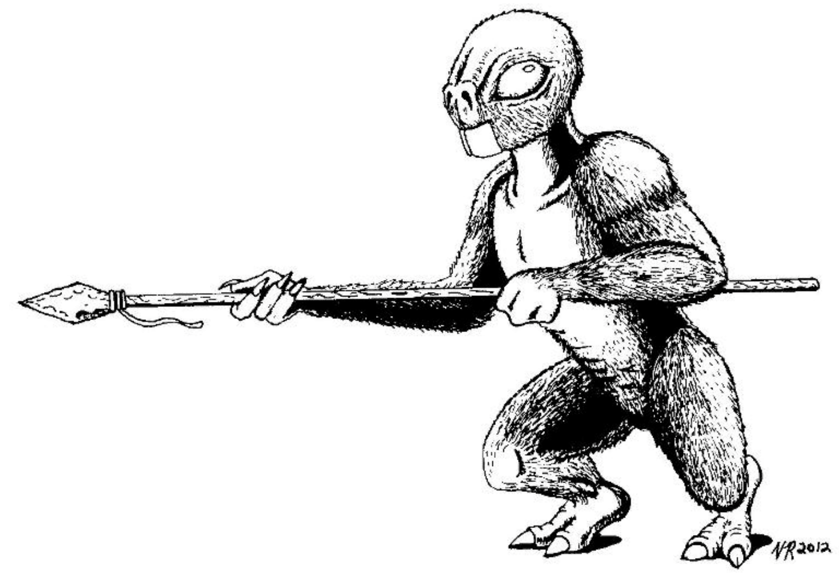
Wounds: Standard

Skills: Athletics - 0, Convince - 0, Craft - 0, Fighting - 2, Knowledge - 0, Marksman - 0, Medicine - 0, Science - 0, Subterfuge - 2, Survival - 0, Technology - 0, Transport - 0.

Traits: Keen Senses [special] +4 to Awareness

Weapons: Claws - (Strength+4) damage; Teeth - (Strength+4) damage; Horns - (+2 to strength) damage.

Story Points: 1



NPC STATS: WARRIOR SLOTH

Altheran Sloths are in the stone age of their development. They are unique creatures in that they have some insect-like features including compound eyes which see well in the dark and large protruding teeth. They average three to four feet tall. The color of their fur ranges from gray to brown. Chiefs and shamans are recognizable by the red dyes they use to stain the fur on their heads.

The sloths are docile but malleable. Yug Sol-Thoth finds them useful as servants. They will do his bidding so long as Yug is capable of exerting his psychic influence.

If using the FASA *Doctor Who* RPG:

STR	END	DEX	CHA	MNT	INT
III	III	V	II	II	III

Max Op End: 12 points **AP:** 9
Skills: Armed Combat-Club - III, Armed Combat-Sling - III, Armed Combat-Spear - III, Climbing - V, Security Procedures-Concealment - VI, Security Procedures-Stealth - V, Security Procedures-Surveillance - IV, Unarmed Combat-Brawling - IV, Wilderness Survival - VI.
Weapons: Club (2D6), or Sling (1D6), or Spear (3D6); Bite (1D6), Claws (1D6).
Armor: Thick Hide, 1 point of armor.

If using the *Time Lord* RPG:

STRENGTH	CONTROL	SIZE	WEIGHT	MOVE	KNOWLEDGE	DETERMINATION	AWARENESS
2	4	4	4	4	1	2	2

Wounds: 16
Skills: Acute Hearing [Know] 2, Blunt Weapons [Con] 1, Claws [Con] 2, Edged weapons [Con] 1, Keen Sight [Awar] 2, Sensitive Nose [Awar] 2, Stealth [Con] 2, Teeth [Con] 2, Thrown Weapons [Con] 1; Tracking [Awar] 2, Wilderness Lore [Know] 3.
Weapons: Club - wounds Strength, or Sling - wounds 3 damage, or Spear - wounds 4 damage; Bite - wounds Strength, Claws - wounds Strength.

If using the *Doctor Who-Adventures in Time and Space* RPG:

AWARENESS	COORDINATION	INGENUITY	PRESENCE	RESOLVE	STRENGTH
2	4	1	1	2	2

Wounds: Standard
Skills: Athletics - 3, Convince - 0, Craft - 0, Fighting - 2, Knowledge - 1, Marksman - 2, Medicine - 0, Science - 0, Subterfuge - 3, Survival - 3, Technology - 0, Transport - 0.
Traits: Friends [minor], Quick Reflexes [minor].
Weapons: Club - (Strength+2) damage, or Sling - 2 damage [1/2/3], or Spear (Strength+2) damage; Bite - (Strength+2) damage, Claws - (Stength+2) damage.
Story Points: 1

NPC STATS: SHAMEN SLOTH

If using the FASA *Doctor Who* RPG:

STR	END	DEX	CHA	MNT	INT
III	III	V	III	III	III

Max Op End: 12 points **AP:** 9 **Special Abilities:** Deactivate Crystal, Summon Beast - IV. Trance - IV

Skills: Armed Combat-Club - III, Armed Combat-Sling - III, Armed Combat-Spear - III, Climbing - V, Security Procedures-Concealment - VI, Security Procedures-Stealth - V, Security Procedures-Surveillance - IV, Trivia-Elderand Occult Lore - VI, Unarmed Combat-Brawling - IV, Wilderness Survival - VI.

Weapons: Club (2D6), Bite (1D6), Claws (1D6).

Armor: Thick Hide, 1 point of armor.

Shaman Special Abilities: Yug Sol-Thoth is teaching a select number of sloths in channeling their mental energy.

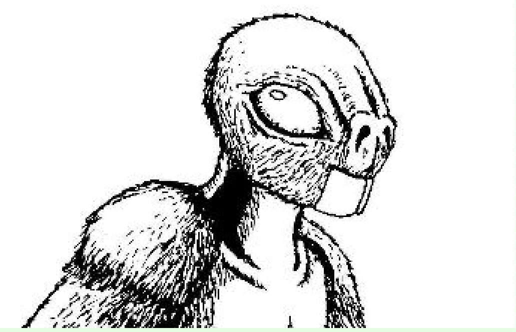
Deactivate Crystal is used to deactivate an opponent's force field crystal. No die roll is necessary. The target must be in line of sight. The shaman spends 5 action points performing hand gestures to deactivate a crystal pendant. The target will need to spend 5 action points to reactive the crystal if the target wants to use the crystal's force field protection.

Summon Beast is used to bring in animal assistance. A shaman can control any beast with a Mentality less than the shaman's performance. The range of the ability is 100 feet per performance level. Thus a shaman with Level IV can summon a beast with Mentality Level III or lower from four hundred feet away. No die rolls are necessary but summoning a beast will take one full combat round. The Game Master decides what beast is summoned and how long it takes to arrive on the scene. Once the beast is on the scene the shaman can make the animal do whatever he\she wants at the cost of 1 Action Point.

Trance is much like hypnotism except the sloths do not have much of a mind of their own which inhibits them from controlling others. However, they can put a person in a state of unconsciousness, ergo Trance. To use Trance, the shaman will enact hand gestures and chant. Roll the shaman's level in Trance against the Mentality level of the target. Modify the difficulty level using the modifiers for Hypnotism. Eye contact with target is not necessary. Once the target is unconscious another character will have to revive him/her. Shaking the person is the most a character would need to do. Putting a person in a trance takes up a full combat round. Reviving a person from a trance also takes a full turn.

If using the *Time Lord* RPG:

STRENGTH	CONTROL	SIZE	WEIGHT	MOVE	KNOWLEDGE	DETERMINATION	AWARENESS
2	4	4	4	4	2	2	2



Wounds: 16 **Special Abilities:** Deactivate Crystal

Skills: Acute Hearing [Know] 2, Blunt Weapons [Con] 1, Claws [Con] 3, Edged weapons [Con] 1, Keen Sight [Awar] 2, Sensitive Nose [Awar] 2, Summon Beast [Det] 2, Stealth [Con] 2, Teeth [Con] 3, Thrown Weapons [Con] 1; Tracking [Awar] 2, Trace [Det] 2, Wilderness Lore [Know] 3.

Weapons: Club - wounds Strength, or Sling - wounds 3 damage, or Spear - wounds 4 damage; Bite - wounds Strength, Claws - wounds Strength.

Shaman Special Abilities: Deactivate Crystal works the same as in the FASA stats. Summon Beast can attract an animal that has a Determination lower than the shaman's, and no die roll is necessary. A Summon Beast of 1 summons any animal within 200 feet. A Summon Beast of 2 has a 400 foot range, and so forth. Trance works like hypnotism with a successful roll putting the target unconscious.

If using the *Doctor Who-Adventures in Time and Space* RPG:

AWARENESS	COORDINATION	INGENUITY	PRESENCE	RESOLVE	STRENGTH
2	4	2	2	2	2

Wounds: Standard

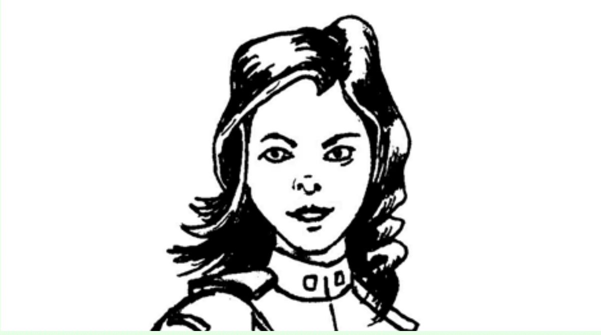
Skills: Athletics - 3, Convince - 0, Craft - 0, Fighting - 3, Knowledge - 1, Marksman - 2, Medicine - 0, Science - 0, Subterfuge - 3, Survival - 3, Technology - 0, Transport - 0.

Traits: Deactivate Crystal, Psychic [minor], Summon Beast, Trance

Weapons: Club - (Strength+2) damage, or Sling - 2 damage [1/2/3], or Spear (Strength+2) damage; Bite - (Strength+2) damage, Claws - (Stength+2) damage.

Story Points: 1

Shamen Special Abilities: Deactivate Crystal works as described for the FASA rules. Summon Beast compares the shaman's resolve against an animal's Awareness. If the shaman's score is larger the beast can be summoned. The range is determined by the Resolve. A Resolve of 1 attracts any beast within 100 feet. A Resolve of 2 attracts a beast within 200 feet, and so on. No die roll is required to use this trait. Trance works the same as hypnosis except the target is rendered unconscious and can be revived by being shaken.



NPC STATS: CAPTAIN PESCH

If using the FASA *Doctor Who* RPG:

STR	**END**	**DEX**	**CHA**	**MNT**	**INT**
III	IV	VI	VI	V	III

Max Op End: 20 points **AP:** 11

Skills: Armed Combat-Blaster - V, Armed Combat-Dagger - V, Carousing - V, Environmental Suit Operation - IV, Leadership - V, Space Sciences-Astronomy - IV, Space Sciences-Astrophysics - V, Space Sciences-Navigation - V, Streetwise - IV, Technology-Astronautics - VII, Technology-Communications Systems - VI, Technology-Computer Systems - VI, Unarmed Combat-Martial Arts - V, Vehicle Operation-Ground - IV, Vehicle Operation-Air - IV, Vehicle Operation-Spacecraft - V, Verbal Interaction-Negotiation/Diplomacy - V.

Weapons: Blaster Pistol (A table-Energy)

If using the *Time Lord* RPG:

STRENGTH	CONTROL	SIZE	WEIGHT	MOVE
2	5	3	4	3

KNOWLEDGE	DETERMINATION	AWARENESS
4	3	2

Wounds: 16

Skills: Astrogation [Know] 2, Bargaining [Awar] 2, Command [Det] 2, Computing [Know] 3, Driving [Move] 2, Edged Weapons [Con] 2, Eloquence [Awar] 2, Marksmanship [Con] 2, Martial Arts [Con] 2, Navigation [Know] 2, Piloting [Move] 2, Striking Appearance [Awar] 2.

Weapons: Blaster Pistol - wounds 6 damage

If using the *Doctor Who-Adventures in Time and Space* RPG:

AWARENESS	COORDINATION	INGENUITY
2	5	4

PRESENCE	RESOLVE	STRENGTH
5	3	2

Wounds: Standard

Skills: Athletics - 1, Convince - 3, Craft - 0, Fighting - 3, Knowledge - 3, Marksman - 3, Medicine - 0, Science - 2, Subterfuge - 0, Survival - 0, Technology - 4, Transport - 3.

Traits: None.

Weapons: Blaster Pistol - L [4/L/L]

Story Points: 6

NPC STATS: USS KIEV CREWMEMBER

The USS Kiev is based on a *Star Trek*-like starship. The crew members aboard the USS Kiev vary in terms of their gender, background, race (human and non-human), as well as their occupational specialties.

Each Kiev crew member has a occupational specialty that helps serve the ship's overall mission. Thus, a crew member will have a special skill in one additional area. For example, an NPC who might be the ship's medical doctor would gain the skill in the FASA game of Medical Sciences-General Medicine at a Level V, in the Time Lord game the skill of Medicine [Know] a rating of 2, and in the DWAiTS game gain the Skill of Medicine at a level 2. An NPC only gets one occupational specialty.

If using the FASA *Doctor Who* RPG:

STR	**END**	**DEX**	**CHA**	**MNT**	**INT**
III	III	III	III	IV	III

Max Op End: 12 points **AP:** 6

Skills: Armed Combat-Blaster- III, Environmental Suit Operation - III, Technology-Astronautics - V, Unarmed Combat-Brawling - III, ANY ONE OTHER SKILL - V.

Weapons: Blaster Pistol (A table-Energy)

If using the *Time Lord* RPG:

STRENGTH	CONTROL	SIZE	WEIGHT	MOVE
2	2	3	4	3

KNOWLEDGE	DETERMINATION	AWARENESS
3	2	2

Wounds: 16

Skills: Brawling [Con] 1, Marksmanship [Con] 1, ANY ONE OTHER SKILL - 2.

Weapons: Blaster Pistol - wounds 6 damage

If using the *Doctor Who-Adventures in Time and Space* RPG:

AWARENESS	COORDINATION	INGENUITY
2	2	3

PRESENCE	RESOLVE	STRENGTH
2	2	2

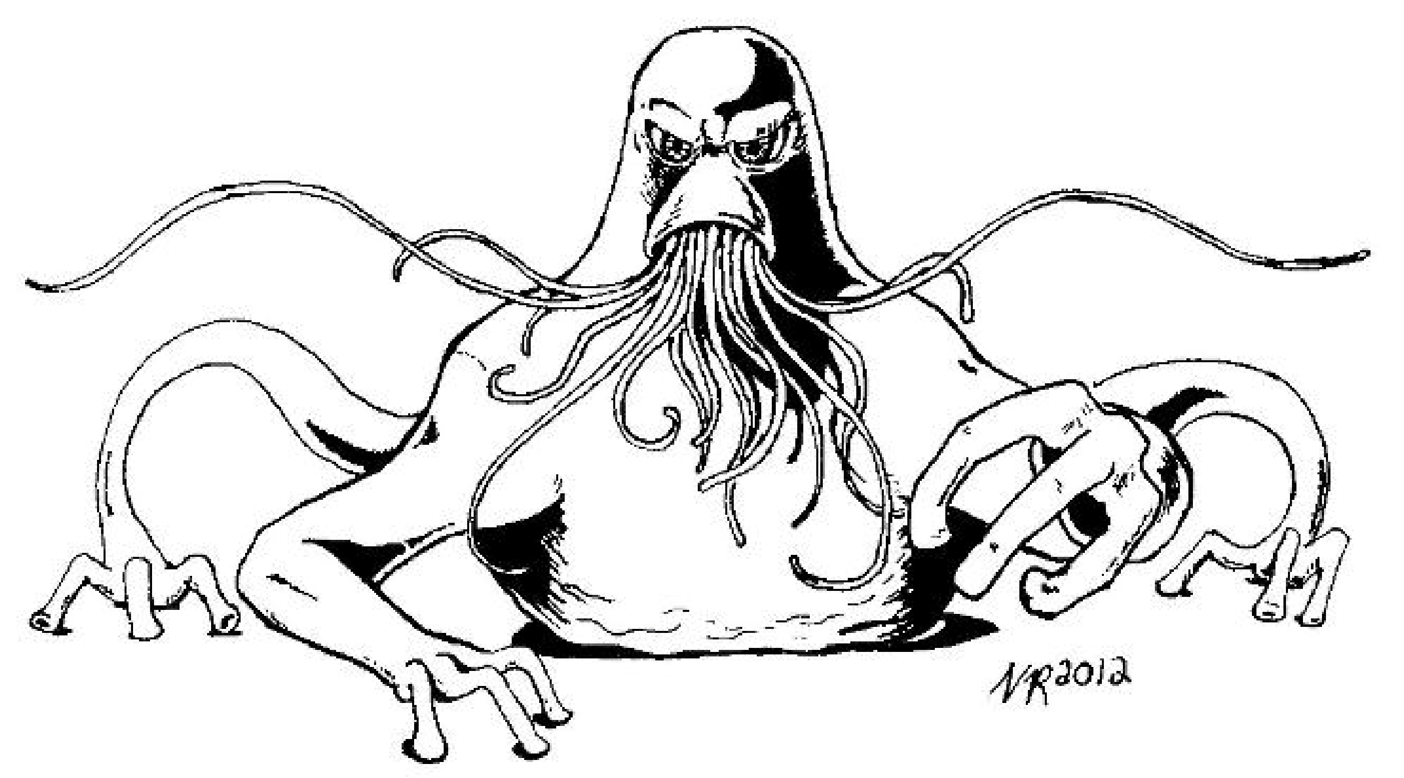
Wounds: Standard

Skills: Athletics - 0, Convince - 0, Craft - 0, Fighting - 2, Knowledge - 0, Marksman - 2, Medicine - 0, Science - 0, Subterfuge - 0, Survival - 0, Technology - 3, Transport - 2; ANY ONE OTHER SKILL - 2.

Traits: None.

Weapons: Blaster Pistol - L [4/L/L]

Story Points: 1



NPC STATS: YUG SOL-THOTH

Background:

Yug is an Elderand, a jelly-like creature with whip-like tentacles and an amorphous body. Elderands appear gray-green in color and speak in deep whispers. Their psionic abilities are on par with such cosmic horrors as the giant spiders of Metabelis III and the Dæmons.

For millennia, the Elderands were a peaceful, spacefaring species until the rise of the Imperialist sect founded by the scientific genius Gib Thothath. Yug served as Gib's muscle. He organized the sect's followers into military units. Before they could unleash their wrath upon the galaxy, the pacifist Elderands broke up their cult and to keep these two apart, they banished Gib to planet Earth and Yug to Althera V in the Amaorian Sector. Both planets at the time were newly formed and uninhabited.

As the centuries passed, the mechanisms in Yug's prison capsule wore out broke down due to age, which to his good fortune allowed him to awake from cryo-sleep. During the interim, a sapient species evolved on Althera V, creating a great civilization. Yug set the machinations in motion to take over the planet, but the will and intellect of the Altherans were too strong. They resisted his attempt to dominate them and in turn organized against him. Enraged, Yug brought about a plague which wiped them out.

Life went on and a species of tree sloth started the long evolutionary road to sapience. They formed tribes and learned how to build camp fires and stone tools. Yug realized these creatures will someday build their own great civilization, filling the niche the original Altherans left behind. He took control of their tribal leaders and organized their tribes into military units. This time Yug plans on shaping the Sloths' development like clay before they become too intelligent to resist him.

Personality/Goals:

Yug is a warlord with the ambition of Alexander the Great and the ruthlessness of Genghis Khan. Presently he is more concerned with sustaining his life force with the mental energies of other beings. He is taking advantage of the three-pyramid transmat defense system of the ancient Altherans to trap spacecraft. He then dispatches his Sloth soldiers to recover the crews so he can drain their life energy with his cerebrotron.

If using the FASA *Doctor Who* RPG:

STR	END	DEX	CHA	MNT	INT
VI	VI	IV	III	V	VI

Max Op End: 54 points **AP:** 9 **Special Abilities:** Hypnotism - VII, Telekinesis - VII, Telepathy - VII.

Skills: Engineering-Electrical - VI, Engineering-Mechanical - VI, Leadership - VI, Physical Sciences-Computers - V, Physical Sciences-Math - VI, Physical Sciences - Physics - V, Security Procedures-Stealth - VI, Space Sciences-Astronomy - V, Space Sciences-Astrophysics - V, Space Sciences-Navigation - III, Technology-Computer Systems - V, Technology-Electronics - IV, Technology-Transmat Systems - VI, Trivia-Elderand Lore - VI, Unarmed Combat-Grappling - V.

Weapons: None.

Yug Sol-Thoth Special Abilities: For Hypnotism, Yug does not need eye contact, words, or objects to use this ability. He merely grabs control of a person or creature. He is so powerful he can seize control without the victim being aware of it, even over great distances. To determine what he needs to roll to take control of a character, use the FASA rules as published with this exception: -1 performance level for every seven miles. Improvise rules for breaking Yug's control over characters. If the players give good ideas or good role-playing, create die rolls for them to achieve success.

When using Telekinesis it does not fatigue Yug. FASA's rules state a character with this ability can move an object a block of squares equal to his/her performance level per die roll. Thus a person with Telekinesis Level IV can move an object four squares for each successful die roll. Each square equals five feet. With Yug, measure the distance in miles instead of squares. Hence, with one die roll he can move an object seven miles. Objects within the same room he can propel at will, with great force if necessary, giving 3D6 points of damage.

Telepathy not only allows Yug to read minds but it extends his senses with a sixth sense of his surroundings. He keeps an eye on the Altheran pyramids because the complex's transmat system captures the intelligent beings he needs to feed his life force. Use this ability as per the rules except reduce his performance level by 1 for every seven miles.

If using the *Time Lord* RPG:

STRENGTH	CONTROL	SIZE	WEIGHT	MOVE	KNOWLEDGE	DETERMINATION	AWARENESS
5	3	5	3	1	4	5	5

Wounds: 16

Skills: Astrogation [Know] 2, Brawling [Con] 2, Command [Det] 2, Computing [Know] 2, Elderand Lore [Know] 3, Electronics [Know] 2, Engineering [Know] 3, Hypnotism [Det] 5, Mathematics [Know] 3, Navigation [Know] 1, Stealth [Con] 3, Telekenesis [Det] 5, Telepathy [Det] 5, Transmat [Know] 3.

Weapons: None.

Yug Sol-Thoth Special Abilities: *Time Lord* does not delve into psychic phenomenon to the extent of other *Doctor Who* games, Hypnotism and Indomitable Will gives us a good starting point. For Yug to take control of a person's mind roll his Determination + Hypnotism against the target's Determination + Indomitable Will. If Yug wants to read minds he would roll Determination + Telepathy against the target's Determination + Indomitable Will. If he wishes to throw some one he would roll Determination + Telekinesis against the target's weight. Damage will be 1D6 wounds. If he wishes to choke or grapple someone with Telekinesis he would roll Determination + Telekinesis against the target's Control + Fast Reactions. Damage will be determined by the hand to hand combat rules. Improvise rules for breaking Yug's control over characters. If the players give good ideas or good role-playing, create die rolls for them to achieve success.

If using the *Doctor Who-Adventures in Time and Space* RPG:

AWARENESS	COORDINATION	INGENUITY	PRESENCE	RESOLVE	STRENGTH
5	3	4	2	5	5

Wounds: Standard

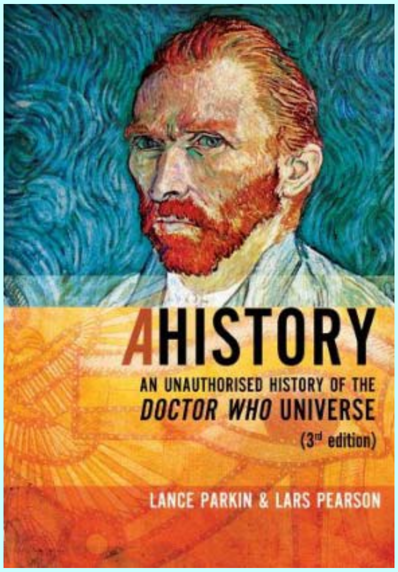
Skills: Athletics - 0, Convince - 3, Craft - 0, Fighting - 3, Knowledge - 4, Marksman - 0, Medicine - 0, Science - 4, Subterfuge - 3, Survival - 0, Technology - 3, Transport - 0.

Traits: Clairvoyance [minor], Hypnosis [major], Psychic [special], Telekenesis [special], Telepathy [special].

Weapons: None.

Story Points: 6

Yug Sol-Thoth Special Abilities: DWAiTS represents Yug's psychic abilities the best of the three *Doctor Who* role-playing games. Use the DWAiTS rules as written.



REVIEW: AHISTORY-AN UNAUTHORIZED HISTORY OF THE DOCTOR WHO UNIVERSE (3rd Edition)

by Ade Smith

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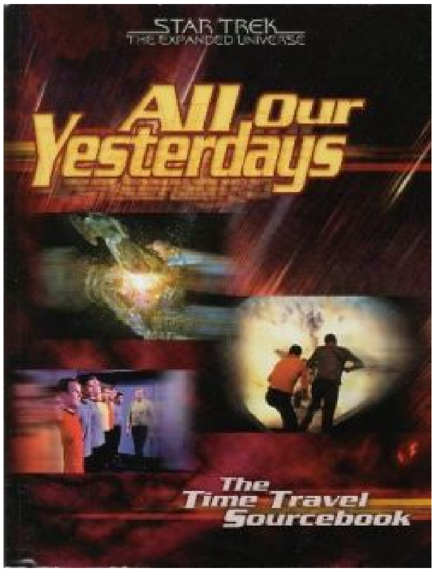
NON-FICTION BOOK
MAD NORWEGIAN PRESS (2012)
ISBN 978-1935234111
MSRP $49.95

I learnt about the 2nd edition of *AHistory: An Unauthorized History of the Doctor Who Universe* about a year or so ago, discovered it had gone out of print and gave up after a quick search of ever finding a reasonably priced copy. A few months later the 3rd edition was announced, so a quick pre-order was made and I counted down the days until it arrived. That day finally came and it was so worth it! Weighing in at an impressive 784 pages it covers almost everything *Doctor Who* related (novels, comics, audios as well as *Torchwood*, *The Sarah Jane Adventures* and the *Doctor Who* TV show up until the end of the “6th” series) and puts it into one massive timeline stretching from before the creation of the universe until its inevitable end. Want to know what date and year Perpigillium “Peri” Brown was born? (16 November 1966) The year Davros was crippled? (709AD) Or pretty much any other fact related to the fiction that has appeared in *Doctor Who*, it is likely to be in here.

Individual sections go into the history of the Daleks, Cybermen, Gallifrey and the awkward placement of the UNIT years (they settle on a few solutions) all of which have footnotes to inform readers just where this information came from. So as a Who obsessive I cannot recommend this book any higher. But what about the usefulness from a RPG point of view? Well, that depends on how detailed you want your RPG universe to be. If you want to create an adventure during the Dalek wars, this book will tell you when that was, who was in charge of the Daleks at that time and so much other information that your players will feel like they’re in a TV episode. I know the Cybermen adventure I am working on will be a lot more fleshed out because of this book. My advice is to buy this book as soon as possible.

4½ out of 5 TARDISes



REVIEW: ALL OUR YESTERDAYS

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STAR TREK - THE EXPANDED UNIVERSE SOURCEBOOK
LAST UNICORN GAMES (2000)
PRODUCT # 15002 ISBN 1-889533-223-8
MSRP $20.00

When Last Unicorn Games held the license for *Star Trek* role-playing games, they promised two sourcebooks that would specifically be of interest to *Doctor Who* role-players. *All of Our Yesterdays* was a sourcebook devoted to time travel. The second was *Through a Glass Darkly* which was never released and was supposed to cover the mirror universe (it was eventually released in the Decipher games *Star Trek* line under the title *Mirror Universe: Through A Glass Darkly)*.

All Our Yesterdays covers the ideas and concepts of time travel as presented throughout the various *Star Trek* series. The book approaches the concept of the Federation’s Department of Temporal Investigations and sets forward the rules and restrictions of time travel within the *Star Trek* universe. Character templates for DTI characters are given as well as numerous ideas on how to effectively game master time travel scenarios. The sourcebook is a good resource for anyone interested in time travel games, and the GM advice section is a particularly enjoyable read. Worth the time and effort to get.

3½ out of 5 TARDISes

DOCTOR WHO CARD GAME WIN ORIGINS AWARD

On 15 June 2013 at the 39th Annual Origins Gaming Convention in Columbus, Ohio, Cubicle 7's *Doctor Who Card Game* won the Academy of Adventure Gaming Arts & Deign award for Best Traditional Card Game! The officially authorized game (which is reviewed in this issue of DDWRPG) beat out a number of well known card games that were released in this year.

The nominees that were up for the award were:

GAME	DESIGN COMPANY
● Doctor Who the Card Game	(Cubicle 7/Treefrog Games)
● Legendary	(Upper Deck)
● Locke & Key	(Cryptozoic)
● Penny Arcade: Rumble in R'lyeh	(Cryptozoic)
● Smash Up	(AEG)

With the *Doctor Who Card Game* edging out these other solid offerings, it gives the *Doctor Who* brand another opportunity for recognition as not just a good series, but also as a solid theme for game design. It also gives the team at Cubicle 7 who have been working hard to support the RPG and other related Whovian releases the recognition that they deserve for their hard work.

The card game features a high level or re-playability and is a stand-alone game that requires no extra purchases beyond the first. It can be bought at the Cubicle 7 store on-line at:

http://shop.cubicle7store.com/epages/es113347.sf/en_GB/?ObjectPath=/Shops/es113347_shop/Products/CB72100

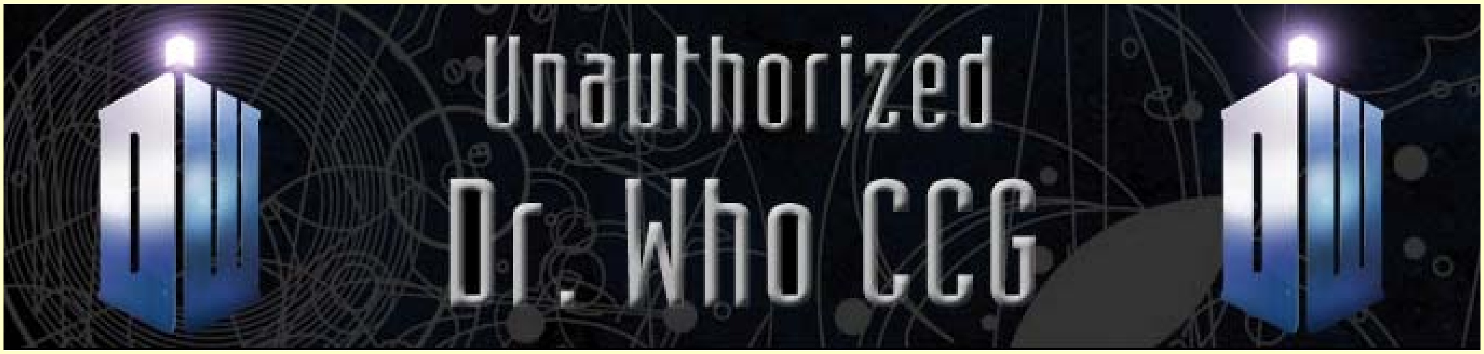
ORIGINS AWARD WINNER

DOCTOR WHO
THE CARD GAME

THE UNAUTHORIZED DOCTOR WHO CARD GAME

If you are looking for a different style of *Doctor Who* card game, something more like *Magic: The Gathering* with numerous expansions and cards to collect, one might consider checking out the free *Unauthorized Doctor Who Collectable Card Game* produced by Siskoid. Originally launched in 2005, there have been 35 expansion set released to support the basic set of this game. The game has been quite popular in some fan circles and after 8 years has been well supported. As an unofficial fan-made game it is available for free at the following website:

http://www.siskoid.com/websites/siskoid.com/whoccg/



GAMING SEASONS: THE HARTNEL YEARS

by Siskoid

This issue begins a series of articles by blog master Siskoid, in which he takes us through the Doctor Who series as if it had been played at the tabletop gaming table. Included here are the set-up, the characters, and a game play by play summary as well as stats for the various significant featured villains or monsters as they were encountered. As the original set of articles was written with the Doctor Who—Adventures in Time and Space Rules in mind, we have kept this style for all the articles, rather than including stats for the previous RPGs. Best of all, after the write up, this article gives us high quality reprints of the Characters sheets made for this game, as well as a blank character sheet that players can use to give their game a retro feel.

DOCTOR WHO

ADVENTURES IN TIME AND SPACE

CHARACTER SHEET

NAME

PLAYER

APPEARANCE

PERSONAL GOAL

PERSONALITY

BACKGROUND

STORY POINTS

HOME TECH LEVEL

Gaming Seasons: The Hartnell Years

What if *Doctor Who* - the show - was a weekly role-playing game? This series of articles re-imagines as just that, season by season, using Cubicle 7's *Doctor Who-Adventures in Time and Space* RPG. What might we learn from playing *Doctor Who* from the source itself? Up first, the Hartnell years.

SEASON 1

GMs : THE SET-UP

Game Master David has four players, and has the crafty idea of splitting them into two groups for character generation. Billy and Carole Ann will make Time Lords, and William and Jackie, humans native to 1963. The idea is that each duo will share in a certain measure of loyalty, while the other remains an unknown quantity. The players are keen to role-play organic relationships between the characters, with growing trust or mistrust as time goes on. Together, they agree on a pretty demanding schedule of short and punchy weekly sessions for the better part of a year. The focus will be a 'Lost in Time' campaign using a malfunctioning TARDIS.

THE CHARACTERS

- Billy's Time Lord will be called the Doctor, a grumpy old man nearing the end of his first regeneration. Through arrogance, rashness and general disgruntlement, he hopes to keep the human players on their toes and not reveal whether he can be trusted or not. And though he takes the usual high Time Lord scores in Knowledge, Science and Technology, he uses his physical abilities as dump stats, leaving room for younger characters to find their niche.
- Carole Ann's Time Lady will be called Susan, the Doctor's granddaughter and almost an infant in Time Lord terms at the age of 16. She means to play her with an equal measure of genius and childishness, and puts points into Psychic Traits, such as Empathy.
- William will play Ian Chesterton, a science teacher who was once in the service. He hopes to fill the more physical and combat-oriented niche of the party. He and Jackie have decided to play high school teachers because it would allow them to know each other, yet have completely different specialties.
- Jackie will play Barbara Wright, a history teacher who will weekly save the world in a cardigan sweater. Perhaps because she has that particular interest herself, she adds Aztecs as a Knowledge/History expertise. Hint, hint, Mr. Game Master.

THE ADVENTURES BEGIN...

"An Unearthly Child" (aka. "100,000 B.C.") - In the first session, having been quickly briefed on who each character was, Carole Ann puts Susan in Ian and Barbara's school, and after role-playing a few scenes that highlight the unusual nature of her character, the teachers take the bait and follow her home. Finding themselves in the TARDIS, it takes off for their first trip through time. The GM chooses prehistory and embroils them in the political machinations of a tribe of cavemen and their firemaker.

TYPICAL CAVEMAN

Attributes: Awareness 2, Coordination 3, Ingenuity 1, Presence 1, Resolve 1, Strength 5

Skills: Athletics 2, (Craft 1 OR Fighting 2), Knowledge 1, Marksman 1, Subterfuge 1, Survival 3 (making fire at this point in prehistory requires a Survival+Technology check at -2, which is why Firemakers have it as a field of Expertise)

Traits: Choose from Brave, Indomitable, Keen Senses, Tough, Clumsy, Cowardly (almost anything outside their experience could be worth a Fear check), Impulsive, and Unattractive.

Story Points: 3-6

Home Tech Level: 1

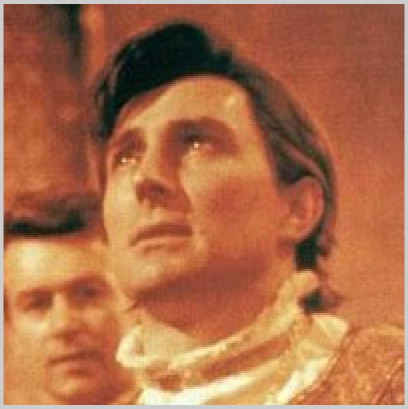
Equipment: Stone weapons (+2 Strength bonus)

"The Daleks" - From the past, on to the future. The GM introduces ghastly evil mutants trapped in metal pepper-pots and they are an instant hit (it is the voice), both terrifying and adorable. The players do surprise him by first not taking the Thal meds he left for them (the players still need to trust HIM) and later by splitting up, forcing him to throw some relatively hackneyed obstacles right out of pulp movie serials at Ian, Barbara and their Thal allies going round the back. In the end, it all evens out and the players might have grumbled at the railroading if the victory over the Daleks had not come along just then. If the GM wants to reuse the Daleks, he will have to come up with a way for them to overcome their reliance on static electricity though (surely, a Major Bad Trait). This adventure also starts this group's tradition to load up on Story Points early in an adventure by sacrificing the use of the TARDIS in some way (they call it "Fluid Linking").

"The Edge of Destruction" - The GM tries something different, but it is too different to work. Good thing he did not spend more than 2 short sessions on it. He posits a stuck switch that causes the TARDIS to try to go back beyond the Big Bang, through secret notes asks the players to act out of character (even threateningly), and throws strange clues at them via the TARDIS systems or melting furniture. Billy gets a nice speech out of it, but players generally dislike losing control over their characters and not knowing what the heck's going on.

"Marco Polo" - His attempt at a leisurely, almost D&D-like voyage on the Silk Road is more successful. He creates a fine cast of characters and shows his research in a variety of ways, managing a mixture of charming exploration and exciting jeopardy in each session. The GM falls into the trap of loving his created world too much, however, and the players unfortunately become mere bystanders in the climactic fight between Marco Polo and the villain Tegana.

MARCO POLO



Attributes: Awareness 2, Coordination 3, Ingenuity 3, Presence 3, Resolve 3, Strength 4

Skills: Athletics 2, Convince 1, Fighting 3, Knowledge 3, Subterfuge 1, Survival 2, Transport 1

Traits: Brave, Charming, Obligation (to Kublai Khan).

Story Points: 12

Home Tech Level: 3

Equipment: Sword (+3 Strength bonus)

TEGANA
Attributes: Awareness 3, Coordination 2, Ingenuity 3, Presence 4, Resolve 4, Strength 4
Skills: Athletics 2, Convince 4, Fighting 3, Knowledge 1, Subterfuge 3, Survival 2, Transport 1
Traits: Brave, Charming, Indomitable, Dark Secret (impending Mongol invasion).
Story Points: 12
Home Tech Level: 3
Equipment: Sword (+3 Strength bonus)

"The Keys of Marinus" - And it is back to science-fiction. Eager to repeat the Daleks' success, David creates the Voord, to lesser effect. In this adventure, he tries something new - an over-arching quest. It is in an effort to motivate the player characters to accomplish a specific goal and avoid the meandering of the previous adventure. Travel dials provide the means of travel to a different environment and mini-adventure each session, though these are admittedly pretty slight. It is also a clever way to split the characters up, neatly covering up the fact that Billy cannot come and play for a couple sessions. Because DWAITAS is well suited to guest players native to the visited location/era, Robin and Katherine come in to play Altos and Sabetha for a few sessions. They are clearly slumming it and do not get up to much, but enjoy their time in the game.

VOORD (TYPICAL)
Attributes: Awareness 2, Coordination 4, Ingenuity 2, Presence 2, Resolve 3, Strength 5
Skills: Athletics 2, Fighting 4, Science 1, Subterfuge 1, Technology 3, Transport (personal submarine) 3
Traits: Alien, Alien Appearance (Minor), Fear Factor (1), Tough.
Story Points: 3-5
Home Tech Level: 7
Equipment: Knife (+2 Strength bonus); Personal submarine (Armor 2/Immune to acid, Hit capacity 6, Speed 8)

"The Aztecs" - David's GM skills are definitely stronger in research than they are world-building. Using Jackie's (and Barbara's) interest in Aztec culture, he decides to make that the next destination and give her a huge role. Because time has not been defined as either solid or rubbery yet, she actually tries to alter history (the prerogative of player characters who need not return to the accepted present). The Doctor of course rejects the idea, and silently, so does the GM who throws all manner of impediment at her, most in the manipulative form of Tlotoxl, the High Priest of Sacrifice. The Doctor gets to play some romance and almost gets married. Ian is made into a warrior, finally filling the niche William built him for. And Barbara plays the goddess. All thanks to David's research. Carole Ann will re-

TLOTOXL
Attributes: Awareness 3, Coordination 1, Ingenuity 3, Presence 4, Resolve 4, Strength 2
Skills: Convince 3, Craft 1, Fighting 1, Knowledge 2, Medicine 1, Subterfuge 3
Traits: Voice of Authority, Code of Conduct (Aztec), Unattractive.
Story Points: 12
Home Tech Level: 2
Equipment: Knife (+2 Strength bonus)

gret having missed a couple sessions.

“**The Sensorites**” **-** Maybe the GM should stick to historical adventures, even if it makes the players itch for some alien intervention. Yet another xenophobia story, and diminishing returns on his alien races. In no way does the Sense-Sphere live and breathe like the historical worlds did. But the attempt was to give Carole Ann's character Susan something to work with, and as per her request, create a situation where her psychic abilities will be of use. It is true that they have practically ignored them since the first session. And so, telepathic Sensorites. David just could not get into their heads and make them formidable antagonists, that's all. Jackie did not miss much by skipping a couple weeks.

SENSORITE (TYPICAL)
Attributes: Awareness 4, Coordination 2, Ingenuity 2, Presence 1, Resolve 4, Strength 1
Skills: Convince 2, Fighting 1, Knowledge 2, Marksman 1, Medicine 1, Science 2, Technology 3, Transport 2 (You may add 1-2 points in any skill, even one not listed based on the Sensorite's caste)
Traits: Alien, Alien Appearance (Minor), Environmental (can survive for a few minutes in the vacuum of space), Psychic Training, Weakness (Minor/Loud noises), Weakness (Minor/Darkness).
Story Points: 2-4
Home Tech Level: 5
Equipment: Hand ray 7 (3/7/10); GADGET/Telepathy booster (Telepathy - exposure for humans may cause insanity if their minds are "opened" by strong emotions and they fail a Resolve+Ingenuity check)

“**The Reign of Terror**” **-** Just like Jackie had been mentioning the Aztecs, Billy and Carole Ann seemed fond of the French Revolution. The GM tries something new to hilarious effect. As the characters get separated, so does he separate the players in different rooms. The unintended result is that though they keep mounting rescues of one another, they keep missing each other. Still, the GM manages to bring this part of history to life half way between realism and literature, though it is starting to look more and more like Carole Ann is having a hard time finding ways of making Susan useful.

SEASON 2

GMs: PASSING THE TORCH AND PASSING THE TORCH AGAIN

At the end of the previous season, Game Master David had announced to his group that while he was willing and able to start a new season with them, he was moving after Christmas and would give the GM's reigns to his friend Dennis (who he had helped with the research on “Reign of Terror”). One of the players, Carole Ann, who was thinking about leaving, was convinced to stay until then so David could give her a proper farewell. It would be up to Dennis, the new guy, to find a replacement for her, which he did, but other commitments would make early success give way to less stellar efforts on his part and he, too, would leave the group before the end of the proposed season (along with two other players). He ropes Donald into acting as GM for the season finale - he has accepted to take over from Season 3 anyway.

THE CHARACTERS

● Billy has had his fun playing with his Doctor as foil for the rest of the group, but for this season, he wants to mellow the character a bit and get into the action more. Consequently, when the GM gives him story points to put in his stats, he puts them in Fighting and Coordination.
● Carole Ann's Susan is on her last legs (well, ankle), so she makes no adjustment to the character.
● William continues to play Ian Chesterton, and puts his points in a Time Traveler Trait (Tech Level 2), so he can bet-

ter use swords and other antique weapons.

● Jackie does the same with Barbara (though not for weapons' sake). These two players embrace the new group dynamic of having a gentler Doctor, and decide they will alternate between a certain irritability themselves (at still being lost in time) and an acceptance of their situation, resulting in heroism.

● Two other players would join the group this season, Maureen and Peter. See "The Rescue" and "The Chase" summaries for more.

THE ADVENTURES

"Planet of Giants" - Before David leaves as GM, he has got a couple ideas to work through. One of these is a "sideways" story in which the TARDIS materializes in shrunken form and the characters have to interact with a giant garden. But not interact with giant humans, as it turns out. Because the size difference between the PCs and the NPCs is so great, he plays the giants almost as a separate thread, letting the players take on the roles of evil businessmen, blind scientists, doomed government evaluators and nosy telephone operators for the "larger" scenes. Whenever they make those characters do something that puts their main characters in danger, they earn Story Points. For fun, David helps the players visualize their environment by leading them to places around the house and yard, tiny miniatures in tow.

"The Dalek Invasion of Earth" - David wants to make his last game (and Carole Ann's) special so he brings back everyone's favorite monsters from the first season - the Daleks! To raise the stakes, he makes them invade Earth in a sort of Nazis-win-WWII scenario. Landing the Daleks in London makes the story more personal, and Carole Ann prepares for her departure in those last 6 sessions by making Susan fall in love with a Resistance member called (coincidentally?) David (the sexual politics of the gaming group may not be the same as the ones on the show, you understand). Billy quite liked the relationship between his character and Carole Ann's (and regrets having missed one of these final sessions), so he writes a speech just for her, to great acclaim from everyone at the table.

A guest player called Ann came in to play Jenny, a resistance member who has had a hard life, but she declined the invitation to become a regular player. And though the Daleks are soundly defeated, everyone hopes to see them again (as long as Dennis can also do the voice), even if their pet Slyther was something of a failure.

SLYTHER

Attributes: Awareness 3, Coordination 1, Ingenuity 1, Presence 1, Resolve 2, Strength 6

Skills: Athletics 2, Fighting 2, Survival 2

Traits: Additional Limbs (2 extra arm/tentacles), Alien, Alien Appearance (Major), Enslaved (Black Dalek), Fear Factor (1), Natural Weapons (teeth, +2 to Strength), Slow, Tough.

Story Points: 2

Home Tech Level: N/A (the Slyther cannot use tools)

"**The Rescue" -** Dennis takes over as GM, and his first order of business is a couple of short sessions just to introduce a new player to the group. Maureen's been told about Susan and understand the niche that needs filling. She will create a teenage girl whom the Doctor can take under his wing to keep his grandfatherliness alive (important to Billy). Like Susan, Vicki will be from a high-tech culture and know more history and science than the average bear, but unlike Susan, she will be peppy and enthusiastic, even impulsive. The background she develops with the GM sets the stage for those introductory sessions, making Vicki an orphan primed to board the TARDIS. Her first story is a mystery with a faux-alien and some Indiana Jones-type traps, and Maureen is quickly accepted into the group, though disappointed Jackie shot her pet sand beast. As it turns out, Dennis did not really want Vicki to have a pet monster so steered her away from making it an eternally-available Gadget.

"The Romans" - Dennis is as new and enthusiastic about running the game as Maureen is about playing in it. He's not above toying with the premise. His first historical makes good use of the Roman Empire and all its trappings, but he decides to play the Court intrigue as comedy. It's a success because the players throw themselves into it as well. Barbara's in a bedroom farce, and Vicki switches poisons around, and the Doctor plays on Nero's ego. Barbara and Ian delight in their hedonist shtick. And together, they all choose to avoid walking in on each other and pretend they weren't all in Rome together. There's a certain pleasure in that.

NERO

Attributes: Awareness 3, Coordination 2, Ingenuity 4, Presence 4, Resolve 2, Strength 3

Skills: Athletics 1, Convince 2, Craft 3 (+2 Music), Fighting 1, Knowledge 3, Subterfuge 3, Technology 1

Traits: Charming, Friends (Roman Empire), Lucky, Sense of Direction, Distinctive, Eccentric (Jealous of other musicians), Eccentric (Acts like a little boy), Eccentric (Supreme egotist), Selfish.

Story Points: 12

Home Tech Level: 2

Equipment: Lyre

"The Web Planet" - Another experiment on Dennis' part, he plays world-builder to create an environment completely alien to the players and their characters. Not only is it an odd insect world and the TARDIS is acting strangely, but he has set up blinding bright lights around the room, makes everyone talk into paper towel tubes, and uses strange gestures, intonations and vocabulary on all his aliens. An interesting experiment, though the players are glad to get out of there. Perhaps more fun for the GM, this one.

ZARBI

Attributes: Awareness 3, Coordination 2, Ingenuity 1, Presence 2, Resolve 2, Strength 5

Skills: Athletics 2, Fighting 2, Marksman 1, Medicine 1, Survival 2

Traits: Alien, Alien Appearance (Major), Additional Limbs (6 in all, +1 fine manipulation action per turn with no penalty), Enslaved (Animus; if the Animus is destroyed, the Zarbi lose the ability to manipulate tools, including their Marksman and Medicine Skills, as well as the Networked Trait), Fear Factor (1), Natural Weapons (Mandibles, +2 to Strength), Networked, Tough, Weakness (Sound and movement - Minor; apparently, Menoptra singing "Zarbiiiiiiii" and making large gestures is enough to confuse a Zarbi, make a Resolve check if this, or something similar, happens); Special (Zarbi speech cannot be translated by the TARDIS)

Story Points: 2-4

Home Tech Level: 5

Equipment: Larvae Gun L [4/L/L])

MENOPTRA

Attributes: Awareness 4, Coordination 4, Ingenuity 3, Presence 3, Resolve 3, Strength 2

Skills: Athletics 2, Convince 1, Fighting 1, Knowledge 2, Marksman 1, Survival 1, Technology 1, Transport 1

Traits: Alien, Alien Appearance (Major), Eccentric/Alien behaviour (Menoptran language has strange tonal and gestural elements); Flight (unlikely to work in Earth -to-higher gravities).

Story Points: 3-5

Home Tech Level: 5

Equipment: Isop-Tope Device [only on Animus: 4/L/L], Communication Array

“**The Crusade” -** After the bizarre “The Web Planet”, it is back to history. Dennis does his research and gives the Saracen as much respect and character as he does the English knights. William's character gets knighted, which he finds awesome, and has to rescue Barbara from a harem, while the Doctor and Vicki deal with King Richard and his sister's intrigues. By the 4th session though, something changes in the GM's life and he will have trouble making things come together. The Crusade's finale lacks the research and characters from the first three and from now on, it will really feel like he's improvising more than preparing.

“The Space Museum” - Case in point, this SF story. There is some weird temporal shenanigans, which creates a potentially interesting "prevent our own future" plot, but it gets a bit lost when the GM invokes the rebels vs. overlords cliché, and fails to make any of those guest characters live. At some point, he decides to make this a comedy, but it is tepid, and based on the idea that everyone but the PCs is incompetent. Though the players generally have fun with it, it does not create a memorable world or adventure (in this case, Billy does not mind he missed a session). Ah well...

“The Chase” - Dennis has run out of ideas, so he continues to phone it in. The Daleks! They are favorites! That should work! Let us give them time travel too, and have them chase the TARDIS across time and space! Underdeveloped locations and plots are the result, as every story is aborted by the Daleks rushing in and forcing the characters to leave. Dennis also plays the Daleks as a bit silly, which is disappointing to the players. Dennis has to admit that he is not doing right by the players and corrals another GM in their gaming club, Donald, to finish the series for him and tells the players the last chapter of “The Chase” will be his last. Unrelated to this, Jackie and William will also be leaving the group after this season, maybe they should just quit with Dennis, seeing as there is a Dalek time machine in the story that might be used to get the characters home, hm?

Turns out Dennis had brought in his friend Peter at one of the Chase sessions so he could try out the game, giving him scenes with the players and Daleks as a clownish hick from Alabama. A quick call is made, and Peter accepts the invitation to join the group, but not as "Morton Dill". He makes another character, a stranded astronaut from the future who can take Ian's place as action hero with a minimum of fuss. The last chapter of The Chase introduces this new character, Steven Taylor, as a prisoner of the Mechanoids, Dennis' own version of the Daleks. He, Jackie and William all leave on a high note after all.

MECHANOID

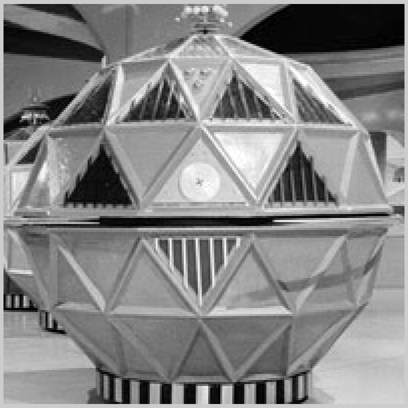
Attributes: Awareness 3, Coordination 2, Ingenuity 3, Presence 1, Resolve 5, Strength 6

Skills: Craft 3, Fighting 3, Knowledge 2, Marksman 1, Science 2, Survival 2, Technology 2

Traits: Armour (Major; 10 points of damage reduction), Natural Weapons (Flamethrower S [4/L/L]), Natural Weapons (Cutting Saw, +4 to Strength), Networked, Robot (Scan, Weld); By the Book, Special (Small vocabulary—Mechanoids can use few words, and even those are distorted to the point of making them difficult to understand), Weakness (Control codes - Major, if someone has the control codes, they may take control of any Mechanoid), Weakness (No legs - run up those stairs to escape them!).

Story Points: 2-4

Home Tech Level: 6



“**The Time Meddler” -** New GM Donald is keen to make his mark, so he introduces a new Time Lord in the form of the Meddling Monk and things will never be the same... With Ian and Barbara gone, he strikes an agreement with the players that the next season will not be in the "Lost in Time" mold, allowing the characters to act as heroes wherever they go (as opposed to principally wanting to explore or escape), even if they will not really be in control of the TARDIS.

MEDDLING MONK

Attributes: Awareness 4, Coordination 3, Ingenuity 7, Presence 4, Resolve 2, Strength 3

Skills: Convince 4, Fighting 1, Knowledge 4 (+2 History), Medicine 2, Science 3, Subterfuge 3, Technology 3

Traits: Technically Adept, Time Lord (Feel the Turn of the Universe, Vortex), Time Traveller (Tech Level 2 - Minor); Cowardly, Distinctive, Obsession (Meddling with history - Minor), Selfish.

Story Points: 8

Home Tech Level: 10

Equipment: Type IV TARDIS; The Monk should always have at least 3 anachronistic items available wherever he goes

Billy, Maureen and Peter have a good dynamic going already, and agree to follow Donald on to a third season (though Billy has really got to stop missing one session out of every four).

SEASON 3

GMs

Though Donald had agreed to GM Season 3, second semester commitments and difficulty in getting players to stick around make him give up the reigns to Gerry mid-way through. Though our fictional *Doctor Who* RPG club has a healthy roster of capable DWAiTS GMs on tap, that does not mean they are all on the same wavelength (in fact, they hardly ever are). While Donald's half of the season is more or less business as usual and marked by the search for replacement companions, Gerry's imposes an important change of campaign focus that did not necessarily sit well with Billy and his Doctor. Gerry figures that the Time Lord in his games should have left his mark on the universe, and he introduces characters who already know the Doctor, alluding to some unrevealed back story.

THE CHARACTERS

- Billy has up to this point evolved his Doctor organically, starting as a unlikable old man who warms to his human companions and eventually adopts their attitude towards helping people. Perhaps that is why he is starting to feel disconnected from the game after Gerry takes over. Relationships he would have liked to earn are simply thrust upon him. Consequently, he starts to miss an important number of sessions, and gets needled for it by the GM who seems keen to replace him if he cannot give the game his all.
- Maureen's Vicki starts the season, but almost immediately realizes she will not have the time for it. She asks Donald to give her an out in the second story.
- Peter's really only started to play, so he is in for the long haul with Steven, but as the year progresses, he gets more and more frustrated with the opportunities given his character and the endless parade of potential companions. For the players, it feels like the campaign may be dying, even if their new Game Master is full of ideas.
- Replacing Maureen proves to be difficult, as the campaign notes below will show, eventually settling on Jackie (not the same Jackie who played Barbara) and her hastily assembled character Dodo. Even she would not last until the end of the season before GM Gerry brings in two of his friends, Anneke and Michael.

THE ADVENTURES

"Galaxy Four" - Donald's first adventure scenario is not quite as clever as he meant it to be, and his use of sound effects to make his robot Chumblies express themselves is more annoying than anything. Beautiful deadly Amazons vs. kind-hearted ugly monsters, why did it go wrong?

DRAHVIN (TYPICAL)
Attributes: Awareness 3, Coordination 3, Ingenuity 1, Presence 2, Resolve 3, Strength 4
Skills: Athletics 3, Fighting 3, Marksman 3, Subterfuge 1, Survival 1, Technology 1, Transport 2
Traits: Attractive; By the Book, Code of Conduct (They have a strict class system and are contemptuous of males), Distinctive.
Story Points: 2-4
Home Tech Level: 6
Equipment: Laser Rifle 7 [3/7/10], Steel mesh [anything ensnared is cut off from communicating via radio or other bandwidths]

"Mission to the Unknown" - Eager to make up for his previous game's lack of luster, the GM attempt something new - a Cutaway. For a single session, the players take on the roles of disposable Space Secret Service agents who run afoul of Dalek activity. To make it even more intriguing, he sets it up as a teaser not for the next game, but for the one after that. The players have a ball getting their asses handed to them by Varga plants and Daleks, like the Suicide Squad, and cannot wait for the TARDIS to land on Kembel. Well, except for Maureen who has already asked to be written out in the next adventure.

"The Myth Makers" - That adventure takes place in the Trojan War, and Donald decides to play the reality rather than the myth to humorous effect. Not only that, but making the Greeks and Trojans less resourceful or noble than Homer's artistic license would have them allows the players to take a more active hand in making the myths happen. When Donald's characters rename Vicki "Cressida", it does not fall on deaf ears. Maureen relishes the chance to go out on a romantic subplot and become a figure from History. Because of her departure, Donald recruits a new player, Adrienne, and asks her to generate a character from Troy. She embraces the challenge and creates Katarina, a handmaiden introduced in the scenario's last session.

"The Daleks' Master Plan" - At this point, Donald decides to start running his game like he would *Dungeons & Dragons*, as a long continuous story rather than shorter episodic scenarios. Apparently, no one told him "The Chase" was not the most satisfying of role-playing experiences. And yet, he gives it a valiant effort, with the help of the Daleks (always a good enemy) and Mavic Chen, betrayer to the human race. Over the course of the story arc, he will use a prison planet, Steven's piloting skills, old Hollywood (in a Christmas day session with quite a bit of alcohol involved), the Meddling Monk in Ancient Egypt, and he will go through three players in the process. First is Adrienne, who quickly discovers that her character's low Tech Level is a real pain to get around. She bows out by sacrificing herself at the first possible opportunity. Second is Nick, playing SSS man Brett Vyon (a link to the Cutaway), who wanted to find out what this game was all about and asked to join the group for a few sessions. He, too, allows himself to be killed when his time is done (but he will be back when he has the time...). And then there is Jean and her Barbarella

MAVIC CHEN
Attributes: Awareness 3, Coordination 2, Ingenuity 4, Presence 4, Resolve 4, Strength 3
Skills: Athletics 1, Convince 4, Knowledge 3, Marksman 2, Science 3, Subterfuge 3, Technology 2, Transport 2
Traits: Brave, Charming, Friends (Major - He has people loyal to him in every service of the Solar System), Technically Adept, Voice of Authority; Distinctive, Eccentric (Megalomaniac), Selfish.
Story Points: 12
Home Tech Level: 6
Equipment: As Guardian of the Solar System, Mavic Chen has access to almost anything he needs, including ships and weapons

of a character, super sexy agent Sara Kingdom. She is cold-hearted and driven to action, but her character is perhaps too at odds with what the campaign is trying to do, so cue a third sacrifice, making this one of the most gloomy scenarios ever played, but not by design.

"The Massacre" - The gloom both in the game world and in reality (finding new players can be stressful) is starting to get to everyone. Billy wants to take a little time off, and Peter is annoyed that he has had to share his particular niche with other players lately (Brett's and Sara's). So Donald decides to play his 16th-century France scenario regardless, giving the Doctor an out for a couple weeks, while he focuses on Steven. It gets Peter enthusiastic about playing again, but they just gloss over what the Doctor was doing in the meantime. The use of a double for the Doctor likewise goes nowhere because there just are not enough players to investigate every little wrinkle, and the historical era chosen by the GM is hard to grasp in the first place. A friend of the group, Jackie-but-not-Barbara-Jackie, terribly inexperienced when it comes to role-playing games, asks to play and Donald offers her a ready-made character from his last setting called Anne Chaplet, but she declines and wants to create her own. Besides, she does not know that she can play a character from another time. All these headaches cause Donald to give over the reigns to another GM, Gerry, when the latter expresses interest in taking over.

"The Ark" - Gerry starts out strong, unless you count his monster design abilities. The players snicker at his drawings of the Monoids, but do like his ideas. A vast generational ship, a mystery unfolding over the course of hundreds of years as the TARDIS revisits the same spot twice, and the Monoids are not half bad when mimed and voiced ("Gerry, can you take that drawing off the GM screen, please?"). The way Donald left, there was not much in the way of a transition, so Gerry does not really know all that has gone before, and he is not one to read the club's game files. He is apparently the first one who has thought of having the TARDIS spread a plague, even if it never was a concern before. Jackie is finding her footing and has already dropped the Manchester accent she introduced herself with.

MONOIDS
Attributes: Awareness 2, Coordination 2, Ingenuity 3, Presence 1, Resolve 3, Strength 3
Skills: Athletics 2, Convince 1, Craft 3, Fighting 2, Knowledge 2, Marksman 2, Medicine 1, Science 1, Subterfuge 4, Survival 1, Technology 2, Transport 2
Traits: Alien, Alien Appearance, Mute. Then choose from Animal Friendship, Argumentative, Clumsy, Selfish.
Story Points: 2-4
Home Tech Level: 6
Equipment: Heat prod 7 [3/7/10], Voice box [allows them to overcome Mute]

"The Celestial Toymaker" - In the Toymaker, Gerry creates a surreal dimension and a god-like villain that has already met the Doctor. Billy is not keen on creating past relationships via Knowledge rolls, so finds an excuse to skip out on a few sessions while Dodo and Steven are made to play strange and deadly children's games against the Toymaker's pawns. To compensate for Billy's unplanned absence, Gerry turns him invisible and mute and gives him a long task to do, if only to explain why the other characters cannot access the Doctor's wisdom. Towards the end of the story, Gerry point-blank asks Billy if he is still into it, because if not, he might as well recruit a new Doctor for when he turns visible again. Billy feels less committed than he used to, but he still has a sense of ownership about the character he's nursed for almost three years. He will come back.

"The Gunfighters" - Having heard that "The Myth Makers" was a fun lark, Gerry tries to do the same with the Old West. It is an era that has been mentioned by both Peter and Jackie in conversation, though it is not clear they wanted to play in a send-up of the fight at the O.K. Corral. In fact, while Jackie has a lot of fun playing opposite Doc Holliday, Peter feels like the GM is being unfair with him, giving him all sorts of Tech Level penalties and such. The use of a particular song is an interesting twist on the more frequent use of score to create a mood, but it gets a little ridiculous. Fun idea to have the players sing it though. It is at the end of this one that Peter gives his four-session notice. Gerry's disappointed, but vows to give him a good last adventure.

COWBOY (TYPICAL)
Attributes: Awareness 3, Coordination 3, Ingenuity 2, Presence 2, Resolve 3, Strength 3
Skills: Athletics 3, Convince 1 (+2 Intimidation), Craft 1, Fighting 3, Marksman 3, Subterfuge 1, Survival 3, Transport 1
Traits: Choose from Animal Friendship, Brave, Lucky, Quick Reflexes, Sense of Direction; Cowardly, Impulsive, Selfish, Unattractive, Unlucky.
Story Points: 3-6
Home Tech Level: 4
Equipment: Pistols 5 [2/5/7]

"The Savages" - Gerry presents his vision that the Doctor should have left his mark on the universe by now with a far future tale where a Utopian society exploits a primitive population. The ensuing call to revolution is a good vehicle for Steven's skills, so Peter need not have thrown in, almost illogically, with the Utopians, minutes after landing. Bit forceful on his preparations for leaving, there. Once again, Billy misses a session, and Gerry threatens to turn him into an NPC. Truth be told, when Billy is present, he is really present and is by now the best role-player around the table, turning the GM's solutions to his absence into ways of resolving the plot. Peter leaves on a high note.

"The War Machines" - And after two more sessions, Jackie stops coming round. Maybe playing with Peter was part of the attraction for her, or maybe she does not feel she fits in with Gerry's two new recruits. These are Anneke, playing the sassy, fashionable secretary Polly, and Michael, playing a sailor on leave, fretting for excitement, called Ben. They created their characters with the GM, so they could be introduced as an integral part of the plot, and take over with their strong personalities. Gerry was keen to start setting stories in the present day as well, so while his self-drawn monsters still look terrible, he introduces here the things that interest him - menaces to present-day London, an ineffective military, the Doctor having credentials with British authorities, and a season finale that actually feels like a finale (other GMs have simply stopped wherever they ran out of stories before summer vacation). So when Jackie sends word that she is not playing anymore, it is easy to say her character is at home and that is that.

WAR MACHINES
Attributes: Awareness 1, Coordination 3, Ingenuity 1, Presence 2, Resolve 3, Strength 7
Skills: Fighting 2, Marksman 4
Traits: Robot; Armor (10), Fear Factor (1), Natural Weapon (Gas gun L (4/L/L)), Special (Conventional weapons (guns, grenades) do not work in a War Machine's presence), Slow, Weakness (electromagnetic fields disrupt its nervous system).
Story Points: 0
Home Tech Level: 6 (War Machines are ahead of their time thanks to WOTAN's mysteriously advanced store of knowledge)

SEASON 4

GMs

Gerry is in it for the long haul and has plans for the entire season, but he does have a rather important challenge to overcome: Billy, the player handling the Doctor since the game began, has said he would leave after a couple of stories. So it will be up to Gerry to recruit a new player who will fit in well (not to say better) with his vision. More on that in *Part II: The Troughton Years*. For now, let's see how Billy ended his tenure...

THE CHARACTERS

- Billy is about ready to give up playing the Doctor after three long seasons, officially citing fatigue, but unofficially not liking the way the campaign is evolving. If he is stayed this long, it is because of the other players, but he hardly knows the new guys, Michael and Anneke, so it is as good a time as any to stop. Gerry's promised something with a nice scale to it to see the Doctor off.
- Anneke is back to play Polly and after a single story under her belt, does not see why she should change anything about her portrayal of a the sassy, 60s secretary, nor does Michael with Ben.

THE ADVENTURES

"The Smugglers" - Gerry has not yet abandoned historicals, and sees the need for Polly and Ben's first trip to feel like time travel. And who does not love pirates? Michael and Anneke play the initial disbelief and dawning realization well enough, and Gerry shows his strength is in playing large casts of easily differentiable NPCs (even if some of the accents are over the top).

"The Tenth Planet" - Billy's last story, and still he manages to miss a couple sessions in the middle. His time really is done. However, Gerry does fulfill his promise with an apocalyptic threat to Earth (in a near future far enough from Polly and Ben's time that they cannot go home yet close enough they can feel the jeopardy), and a new monster called the Cybermen (as with the War Machines and Monoids, Gerry's designs leave a lot to be desired). Billy does come through in the end and not only plays an instrumental part in the defeat of the Cybermen, but also gives one hell of a performance in his final scene. He has always been good with others' goodbye scenes, and here breaks everybody's heart with his own. As Gerry reads the description of the new Doctor developed by a new player, Pat (not present), he kind of chokes up and everything.

CYBERMEN (EARLY)
Attributes: Awareness 3, Coordination 3, Ingenuity 3, Presence 4, Resolve 4, Strength 7
Skills: Convince 3, Fighting 3, Knowledge 1, Marksman 1, Medicine 3, Science 3, Subterfuge 1, Technology 5, Transport 2
Traits: Cyborg; Armour (5), Dependency (Major - they are destroyed if Mondas is not in system range), Eccentric (No emotions), Fear Factor (+2), Natural Weapon (Freeze Touch - No range, from hands; S [-/S/Paralysis]), Natural Weapon (Heat Ray - on chest; L [4/L/L]), Natural Weapon (Stun Lamp - on head; S [-/S/S]), Weakness (Major - Radiation has twice the usual effect).
Story Points: 2-4
Home Tech Level: 6

Who is Pat and what will his Doctor be like? That's a story for another day. As for the players who left during Billy's era, they left their character sheets with us, for your inspection in the following pages...

RESOURCES

Original posts
http://siskoid.blogspot.ca/2012/01/doctor-who-rpg-season-1.html
http://siskoid.blogspot.ca/2012/02/doctor-who-rpg-season-2.html
http://siskoid.blogspot.ca/2012/03/doctor-who-rpg-season-3.html
http://siskoid.blogspot.ca/2012/05/doctor-who-rpg-season-4.html

Character sheets collection (as found on the following pages) as high-quality pdfs, including a virgin 1st-Doctor style sheet: https://docs.google.com/file/d/0B4RRnRNaDS5wVU5wWFpYLU1aX1E/edit

ADVENTURES IN TIME AND SPACE

CHARACTER SHEET

NAME The Doctor

PLAYER William Hartnell

BIO-DATA EXTRACT

APPEARANCE

PERSONAL GOAL

~~Escape Time Lords. Get Companions home.~~
Explore space and time.

PERSONALITY

The Doctor can be an irascible old git, but shows his tender, grandfatherliness to those he bonds with. He falls easily prey to flattery,

BACKGROUND

The Doctor escaped from his home in a stolen and rather run-down old TARDIS (which he claims to have invented).

STORY POINTS 6

EQUIPMENT

TARDIS Key
Time Lord Ring (Gadget)
Walking stick

HOME TECH LEVEL 10

POLICE PUBLIC CALL BOX

ATTRIBUTES

AWARENESS	4
COORDINATION	3
INGENUITY	9
PRESENCE	6
RESOLVE	5
STRENGTH	2

SKILLS

ATHLETICS	1
CONVINCE	5
CRAFT	1
FIGHTING	3
KNOWLEDGE	6
MARKSMAN	0
MEDICINE	2
SCIENCE	4
SUBTERFUGE	3
SURVIVAL	1
TECHNOLOGY	4
TRANSPORT	2

TRAITS

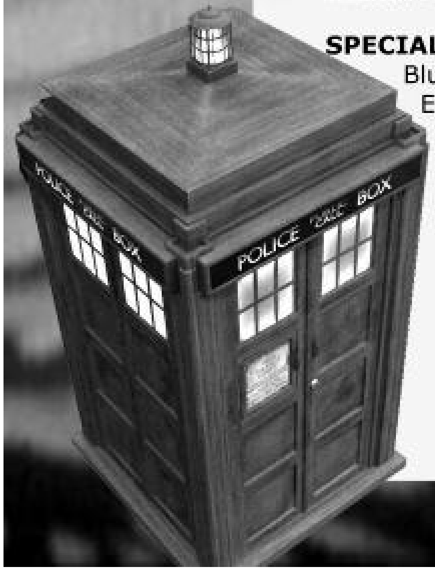
~~Selfish (Minor)~~
See below.

1st DOCTOR - FRONT

GOOD TRAITS
Boffin (Major)
Charming (Minor)
Gadget (Minor) - Time Lord Ring (the ring can activate TARDIS systems when the power is down and adds a +2 bonus to attempts at Hypnosis; the gadget also holds 1 Story Point, which was once used to unfuse the TARDIS lock using a particular sky's light after a visit from the Meddling Monk)
Hypnosis (Minor)
Indomitable (Major)
Keen Senses (Major)
Psychic Training (Minor)
Resourceful Pockets (Minor) - Sample items include a torch, small binoculars, a handkerchief and a piece of string
Time Traveler (Major) - The Doctor is familiar with the technology of all Tech Levels, unless in cases where the GM has decided some technology is strange even to him
Tough (Minor) - Though frail-looking, the Doctor was able to resist his
Voice of Authority (Minor)

BAD TRAITS
Adversary (Major) - Daleks, The Meddling Monk
Argumentative (Minor)
Eccentric/Cantankerousness (Minor) - The Doctor is quite volatile and may turn on his own companions
Eccentric/Grandfatherliness (Minor) - The Doctor bonds easily with teenage girls who remind him of Susan
Eccentric/Vanity (Minor) - The Doctor is uncommonly vulnerable to flattery, and will also take credit for others' work
Faulty Heart (Major)
Forgetful (Minor) - This also manifests in his speech patterns, making him tongue-tied or get names wrong
Insatiable Curiosity (Minor)
Weakness (Minor) - -2 penalty to Athletics when he doesn't have his walking stick in situations where it would be useful

SPECIAL TRAITS
Blunt (Special Bad)
Experienced
Time Lord - The first Doctor does not get the Traits Feel the Turn of the Universe or Vortex, making this Trait cost only 3 Story Points



FAVORITE METHOD FOR ACCUMULATING STORY POINTS
Losing access to the TARDIS was a big one at first, the Doctor even going so far as to sabotage his own ship for points (the group came to call it Fluid Linking). Over the course of three seasons, his favored trick became using his Forgetful Trait to get himself into hot water, refusing to acknowledge what his player could obviously see.

DOCTOR WHO

ADVENTURES IN TIME AND SPACE

NAME Susan (alias: Susan Foreman)

PLAYER Carole Ann Ford

CHARACTER SHEET

BIO-DATA EXTRACT

APPEARANCE

PERSONAL GOAL

Make sure her grandfather is safe, until she can put down roots.

PERSONALITY

Susan can sometimes appear distant and ethereal, laughing at odd times, but she easily puts her trust in people, and can be very, very "wet".

BACKGROUND

The Doctor's granddaughter, she is a very young Time Lord of 15 years. She loved the 20th century, but felt she had to follow the Doctor around.

STORY POINTS 12

POLICE BOX
POLICE PUBLIC CALL BOX

EQUIPMENT

TARDIS Key
Sensible pairs of shoes
No scissors (not anymore)

HOME TECH LEVEL 10

ATTRIBUTES

AWARENESS	5
COORDINATION	3
INGENUITY	7
PRESENCE	3
RESOLVE	4
STRENGTH	2

SKILLS

ATHLETICS	3
CONVINCE	2
CRAFT	0
FIGHTING	1
KNOWLEDGE	4
MARKSMAN	0
MEDICINE	1
SCIENCE	4
SUBTERFUGE	3
SURVIVAL	1
TECHNOLOGY	3
TRANSPORT	0

TRAITS

See below.

GOOD TRAITS
Attractive (Minor) - strange but cute
Fast Healing (Minor) - sprained ankles never stay sprained very long
Lucky (Minor)
Run For Your Life! (Minor)
Screamer! (Minor)
Time Traveller/Tech Level 2 (Minor) - the stuff she learned in that Aztec school
Time Traveller/Tech Level 5 (Minor) - the stuff she learned at Coal Hill

BAD TRAITS
Clumsy (Minor)
Eccentric/Fiercely loyal to her grandfather (Minor) - she won't easily disobey him
Eccentric/Perpetually "wet" (Minor) - Susan's first reflex will usually be to scream, run or freeze, and she'll even interfere with companions who want to stand and fight
Eccentric/Quick to love (Minor) - Susan swiftly becomes enamored of the people she meets on her travels and is quick to trust them, even with her life (ex.: Ian, Barbara, Ping-Cho, the Sensorites, David)
Impulsive (Minor)
Outcast (Minor) - exiled from Gallifrey for stealing a TARDIS with you know who

SPECIAL TRAITS
Inexperienced (+3 Story Points)
Psychic
Telepathy - limited to when telepathic fields are available (such as in The Sensorites). In other words, she's got to spend Story Points to make things happen
Time Lord - no Feel the Turn of the Universe, factored into her higher Story Points
Vortex - only a +1 bonus, because she can't pilot the TARDIS alone, but can help service it

FAVORITE METHOD FOR ACCUMULATING STORY POINTS
Putting herself out of action through falls, sprains, fear, scholastic opportunities, or her grandfather's over-protectiveness.

POLICE PUBLIC CALL BOX
POLICE PUBLIC CALL BOX

DOCTOR WHO

ADVENTURES IN TIME AND SPACE

CHARACTER SHEET

NAME Ian Chesterton

PLAYER William Russell

BIO-DATA EXTRACT

APPEARANCE

PERSONAL GOAL

Understand the universe.
Get home.

PERSONALITY

Ian is a ready wit, a bit of a dandy, and hot-tempered when he doesn't get the answers he wants. He's also noble, heroic and resourceful.

BACKGROUND

A science teacher at Coal Hill School, Ian has also done military service abroad, learning the skills needed to be the TARDIS' action man.

STORY POINTS 12

EQUIPMENT

School tie, gold pen (both lost after The Web Planet)

HOME TECH LEVEL 5

POLICE BOX
POLICE BOX

ATTRIBUTES

AWARENESS	3
COORDINATION	4
INGENUITY	3
PRESENCE	3
RESOLVE	4
STRENGTH	4

SKILLS

ATHLETICS	3
CONVINCE	3
CRAFT	2
FIGHTING	4
KNOWLEDGE	2
MARKSMAN	2
MEDICINE	1
SCIENCE	3
SUBTERFUGE	2
SURVIVAL	2
TECHNOLOGY	3
TRANSPORT	1

TRAITS

See below.

GOOD TRAITS
Attractive (Minor)
Brave (Minor)
Indomitable (Minor)
Resourceful Pockets (Minor)
Time Traveller - Tech Level 2 (Minor) - Ian was quite good at picking up Tech Level 2 weapon skills, for example
Tough (Minor)

BAD TRAITS
Eccentric/Dandy (Minor) - Hey girls, how am I looking?
Eccentric /Skeptical (Major) - always has to question everything and is slow to believe the proof before his eyes
Insatiable Curiosity (Minor) - asks a lot of questions of the Doctor in particular
Phobia (Minor) - Ants (all sizes)

FAVORITE METHOD FOR ACCUMULATING STORY POINTS
Letting himself get conked on the head and falling unconscious. Extra Story Points for engineering a way for one of his allies to do it.

POLICE BOX
POLICE PUBLIC CALL BOX

ADVENTURES IN TIME AND SPACE

CHARACTER SHEET

NAME Barbara Wright

PLAYER Jacqueline Hill

BIO-DATA EXTRACT

APPEARANCE

PERSONAL GOAL

Experience history.
Get home.

PERSONALITY

Barbara's first instinct might be to panic, but her inner strength makes her esily adaptable. She revels in history, and is easily infuriated.

BACKGROUND

A history teacher at Coal Hill School, she has fallen more or less amiably into a life of time travel. She and Ian may have a relationship going.

STORY POINTS 12

ATTRIBUTES

AWARENESS	4
COORDINATION	3
INGENUITY	4
PRESENCE	3
RESOLVE	5
STRENGTH	2

SKILLS

ATHLETICS	1
CONVINCE	4
CRAFT	1
FIGHTING	1
KNOWLEDGE	4*
MARKSMAN	1
MEDICINE	2
SCIENCE	1
SUBTERFUGE	2
SURVIVAL	1
TECHNOLOGY	2
TRANSPORT	1

TRAITS

See below.

POLICE BOX
POLICE PUBLIC CALL BOX

EQUIPMENT

Sensible cardigan; May sport exotic jewelry in any story following a historical

HOME TECH LEVEL 5

BARBARA - FRONT

SKILLS

*Barbara has +2 Knowledge Expertise bonuses in the following subjects: History, Aztecs, and Tactics

GOOD TRAITS

Attractive (Minor) - always getting hit on
Charming (Minor)
Keen Senses (Major)
Run for Your Life! (Minor)
Screamer! (Minor)
Time Traveller - Tech Level 2 (Minor) - picked up quite a few things in those historical stories
Voice of Authority (Minor) - she's the conscience of the group

BAD TRAITS

Eccentric/Mumsy (Minor)
Eccentric/Passionate about History and her moral beliefs (Major)
Insatiable Curiosity (Minor) - in historical adventures only

FAVORITE METHOD FOR ACCUMULATING STORY POINTS

Allowing herself to become the object of everyone's affections has fueled both personal relationship subplots and jeopardy scenarios. And kept her rolling in Story Points.

POLICE BOX
POLICE BOX

DOCTOR WHO

ADVENTURES IN TIME AND SPACE

CHARACTER SHEET

NAME Vicki Pallister

PLAYER Maureen O'Brien

BIO-DATA EXTRACT

APPEARANCE

PERSONAL GOAL

Have a grand adventure and meet famous people from history.

PERSONALITY

Enthusiastic to a fault, Vicki is the Doctor's bouncy sidekick, prone to wandering off and get herself into trouble when she gets bored.

BACKGROUND

A 25th-century teen educated by artificial means, she was orphaned in a spaceship crash, she was more than happy to join the TARDIS crew.

STORY POINTS 12

ATTRIBUTES

AWARENESS	3
COORDINATION	3
INGENUITY	5
PRESENCE	3
RESOLVE	4
STRENGTH	2

SKILLS

ATHLETICS	2
CONVINCE	3
CRAFT	0
FIGHTING	0
KNOWLEDGE	4*
MARKSMAN	1
MEDICINE	3
SCIENCE	5
SUBTERFUGE	3
SURVIVAL	2
TECHNOLOGY	5
TRANSPORT	0

TRAITS

See below.

EQUIPMENT

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HOME TECH LEVEL 6

VICKI - FRONT

SKILLS

*Vicki has a +2 Knowledge Expertise bonus in History

GOOD TRAITS

Animal Friendship (Minor) - Vicki can use this Trait on simple-minded machines as well, but with a +0 modifier only. As prologue to using this Trait, Vicki gives the target creature a pet name.
Brave (Minor)
Charming (Minor)
Run for Your Life! (Minor)
Technically Adept (Minor)
Time Traveller - Tech Level 2 (Minor) - that month in Ancient Rome prepared her for the life of a Trojan princess

BAD TRAITS

Eccentric/Easily bored (Minor)
Eccentric/Enthusiasm (Minor)
Impulsive (Minor)
Insatiable Curiousity (Minor)
Phobia (Major) - Heights

(FORMER) SPECIAL TRAITS

Inexperienced (Minor) - Vicki lost this Trait after her first few adventures

FAVORITE METHOD FOR ACCUMULATING STORY POINTS

Though she used a number of tricks throughout her adventures - from taking what people said at face value no matter how much the GM implied they were lying to ye olde ankle sprain - her favorite was to do things that could potentially change history, meddling blindly in events and opening the door for the GM to create complications.

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ADVENTURES IN TIME AND SPACE

CHARACTER SHEET

NAME Steven Taylor

PLAYER Peter Purves

ATTRIBUTES

AWARENESS	3
COORDINATION	4
INGENUITY	3
PRESENCE	3
RESOLVE	4
STRENGTH	4

BIO-DATA EXTRACT

APPEARANCE

PERSONAL GOAL

Help others.

PERSONALITY

Steven tends to question everything and becomes impatient when things don't go his way. He's otherwise a brave, kind and resourceful leader.

BACKGROUND

Steven served as a pilot in a 23rd-century war, until taken prisoner on Mechanus, where he languished for years until rescued by the TARDIS.

STORY POINTS 12

SKILLS

ATHLETICS	3
CONVINCE	4
CRAFT	2*
FIGHTING	2
KNOWLEDGE	3
MARKSMAN	2
MEDICINE	1
SCIENCE	3
SUBTERFUGE	2
SURVIVAL	4
TECHNOLOGY	3
TRANSPORT	4*

TRAITS

See below.

EQUIPMENT

~~Stuffed panda mascot (Hi-Fi)~~

Swiss army knife

HOME TECH LEVEL 6

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STEVEN - FRONT

SKILLS

*Steven has +2 Craft Expertise bonuses in Carpentry and Music, and a +2 Transport Expertise bonus in Spacecraft.

GOOD TRAITS

Attractive (Minor)
Brave (Minor)
Sense of Direction (Minor) - He did get around Paris with relative ease.
Tough (Minor)
Voice of Authority (Minor)

BAD TRAITS

Argumentative (Minor)
Eccentric/Impatient (Major) - Steven tends to get really frustrated when things don't go his way.
Eccentric/Skeptical (Major) - Steven questions absolutely everything.
Impulsive (Minor)
Unlucky (Minor)

FAVORITE METHOD FOR ACCUMULATING STORY POINTS

Inspired by his choice of Bad Traits, Steven likes to play as if he actively disbelieved the other characters or even the proposed setting, getting himself into trouble for it.

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DOCTOR WHO

ADVENTURES IN TIME AND SPACE

CHARACTER SHEET

NAME Dorothea (Dodo) Chaplet

PLAYER Jackie Lane

ATTRIBUTES

AWARENESS	3
COORDINATION	3
INGENUITY	3
PRESENCE	3
RESOLVE	3
STRENGTH	2

BIO-DATA EXTRACT

APPEARANCE

PERSONAL GOAL

Have fun!

PERSONALITY

Dodo is so enthusiastic and takes everything in stride so much, that she often comes off as oblivious and naive.

BACKGROUND

None.*

STORY POINTS 12

SKILLS

ATHLETICS	3
CONVINCE	2
CRAFT	3*
FIGHTING	0
KNOWLEDGE	3*
MARKSMAN	0
MEDICINE	0
SCIENCE	2
SUBTERFUGE	2
SURVIVAL	1
TECHNOLOGY	0
TRANSPORT	0

TRAITS

See below.

EQUIPMENT

HOME TECH LEVEL 5

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DODO - FRONT

BACKGROUND
*Ok, ok, that's not what Jackie actually had on her character sheet. In reality, it said:
"Dodo is an orphan quite content to leave her great-aunt's care to go gallivanting around the universe with the Doctor."

SKILLS
*Dodo has a +2 Craft Expertise bonus in Music, and a +2 Knowledge Expertise bonus in her favorite era, the Wild West.

GOOD TRAITS
Charming (Minor)
Face in the Crowd (Minor) - Only if she succeeds at ignoring her Eccentric/Fashion Nightmare Bad Trait.
Lucky (Minor)
Screamer! (Minor)

BAD TRAITS
Distinctive (Minor) - Only if she fails to ignore her Eccentric/Fashion Nightmare Bad Trait.
Eccentric/Careless and Over-Enthusiastic (Major) - Dodo thinks of every situation in terms of being safe and fun.
Eccentric/Fashion Nightmare (Minor) - Dodo tends to wear the most outlandish outfits from the TARDIS wardrobe.
Eccentric/Innocent (Minor) - Dodo is easily tricked because of a trusting nature and kindness she tends to show even to enemies.
Impulsive (Minor)
Insatiable Curiosity (Minor)

FAVORITE METHOD FOR ACCUMULATING STORY POINTS
She puts herself in danger as often as possible, allowing herself to be duped or walking into traps, knowing she'll use her Story Points and innate luck to get out of it. For a GM looking for a PC to activate plot points and showcase the villains' or setting's capacity for danger, Dodo's a dream.

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DOCTOR WHO

ADVENTURES IN TIME AND SPACE

CHARACTER SHEET

NAME

PLAYER

BIO-DATA EXTRACT

APPEARANCE

PERSONAL GOAL

PERSONALITY

BACKGROUND

STORY POINTS

ATTRIBUTES

AWARENESS	
COORDINATION	
INGENUITY	
PRESENCE	
RESOLVE	
STRENGTH	

SKILLS

ATHLETICS	
CONVINCE	
CRAFT	
FIGHTING	
KNOWLEDGE	
MARKSMAN	
MEDICINE	
SCIENCE	
SUBTERFUGE	
SURVIVAL	
TECHNOLOGY	
TRANSPORT	

TRAITS

POLICE PUBLIC CALL BOX
POLICE PUBLIC CALL BOX

EQUIPMENT

HOME TECH LEVEL

DOCTOR WHO

ADVENTURES IN TIME AND SPACE

CHARACTER SHEET

POLICE BOX
POLICE BOX

THE RUINS OF THE CASTLE CAMDEN

MODULE: "THE GHOSTS OF CASTLE CAMDEN"

"The Ghosts of Castle Camden" is a Doctor Who *adventure module set on the planet Pashtuna in 2213CE. The player characters find themselves landing at a castle that seems to be inhabited by ghosts. This adventure module can be run with either the Eleventh Doctor and Clara or another group of time travelling characters.*

The TARDIS lands near the ruins of the Castle Camden, a structure that was built roughly four hundred years before the crew arrive at the location. The locals have often spread rumors about the ghosts that supposedly inhabit the ruins and wail at night in the stone remnants of the ancient building. Many myths of disappearances near the location exist and perpetuate among the locals that live nearby. The groundskeeper, Jonas Kiel, who lives nearby, will tell the players that no one dares approach the location at night, and that alien abductions have been rumored to have happened in the area. The TARDIS crew have a chance to investigate the ruins in both daytime and at nighttime and each time of investigation will reveal a different clues as to what is going on at the castle's ruins. Investigating in the daytime will reveal that there are a number of fresh stone chipping found around the grounds of the castle's courtyard and keep. By themselves the chips seem to be a clue that there has been recent activity in the area, but their exact source cannot easily be discovered. At nighttime, one can hear wailing coming from the castle. A closer investigation of the ruins at night will cause the wailing voices to stop as one crosses the bridge to the castle. However, the wailing will not stop if the ruins are approached by other means (boat, swimming, or by TARDIS).

What is really going on at Castle Camden is a bit of a surprise. It turns out that the groundskeeper, Jonas Kiel, has discovered an old parchment that tells of a hidden treasure that is hidden within the dungeon of the castle. Keil has perpetuated the rumors of disappearances to keep others away from the area as he searches for the hidden treasure at night. He uses an industrial drill, which sounds like wailing voices in the night air, to dig and drill at the foundation of the castle at night. He then moves the chipped rock out of the castle's basement and spreads it around the surface to throw off any people who might investigate as he is exploring the lower levels. To protect his secret project, he has placed a motion sensor on the bridge over to the castle. When someone crosses the bridge he is given a warning, and he stops the drilling and hides among the ruins that he is so familiar with. There is no extra-terrestrial or supernatural threat at the castle, only the groundskeeper who is convinced that there is treasure hidden in the ruins and who is willing to kill to get to that wealth using his industrial drill.

The players must discover that the ghosts that supposedly haunt the ruins of Castle Camden are imaginary, and that Jonas Kiel is to blame for the legend as well as being dangerous. There are numerous ways that the crew can stop Kiel other than by brute force. He can be fooled into thinking that the players have discovered the treasure already and will be willing to follow them to wherever they say it is hidden (even to the local constable or police station as his obsession is so deep). If Kiel can be convinced to reveal that he found the parchment with the legend of the treasure on it, the players (who can properly read the ancient text thanks to the TARDIS's translation circuits) will be able to tell Kiel that the treasure is not actually buried "deep in the depths in the castle" but rather "deep in the depths BY the castle". It turns out that the treasure was hidden in the water around the castle. These waters are infested by dangerous flesh-eating fish, and it is quite possible Kiel will forget this in an effort to find the treasure. Ironically, if the treasure is recovered, it consists only of old copper coinage (worth only archeological rather than monetary value). Kiel might have gotten away with it all if not for those meddling time travelers…

MODULE: "GONE BUT NOT FORGOTTEN"

(initial concept assistance by Brody Haslup)

"Gone But Not Forgotten" is a Doctor Who *adventure module set on the planet Carmical in 2134CE. The TARDIS crew find themselves on a planet that is dealing with the issue of nuclear waste only for their disposal plan to become more complicated. This adventure module can be run with either a group featuring the Eleventh Doctor and Clara or another group of time travelling players.*

The TARDIS lands on the planet Carmical, which has a civilization akin to our contemporary Earth, in habited by people that are basically human. The planet has embraced the use of nuclear power as their primary means of energy production for the past fifty years. Very stringent requirements and government regulations (from the various nations of the planet) have ensured a high safety standard, and no accident related to nuclear power production has ever occurred. Most of the nuclear materials were stored near the facilities where the power was generated. It was deemed that this was not a very safe or secure place to store such deadly material.

BACKGROUND

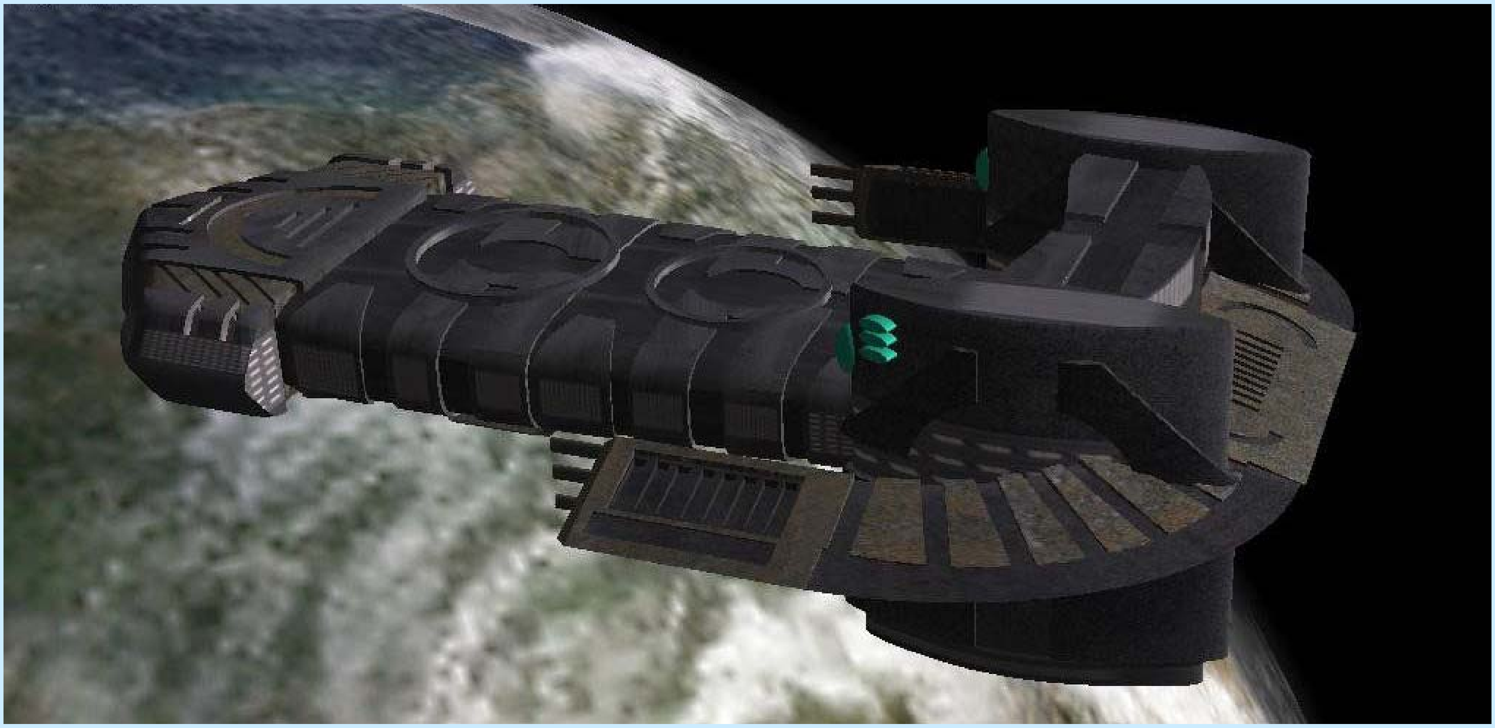
Years earlier, in a general assembly, the nations of Carmical have decided to address the concern of what to do with the nuclear waste materials. There were many plans that were considered. One idea was to collect all of the waste and store it in a protected facility where it would be safe from human interference or natural disaster. However, under careful consideration, the nations agreed that this was not safe. The half-life of the stored materials was 10,000 years and in that time there would be no way to avoid earthquakes, floods, platetectonic movement, ice ages, and other natural occurring disasters. Another idea considered was to launch the nuclear waste into the planet's sun. The sun, after all, was already in the midst of huge nuclear reactions. However, scientists figured out that the spacecrafts would melt and breakup before reaching the sun, causing all the nuclear material to be blown back to the planet via the sun's solar winds. However, a plan was put in place that would allow the planet to properly dispose of their nuclear waste. The various governments each pledged money, scientists and resources to build a rail gun-like slingshot to launch the waste into deep space. This project is now in its fifth year of operation, and the planet has been able to clear almost 70% of the nuclear waste off the planet, creating a safer and healthier environment for everyone on the planet Carmical. The planet has hailed this as a significant step forward, and the scientist who created the slingshot delivery system, Dr. O'Connor, has been awarded the top prize for science. This background is not obvious to the characters on starting the adventure but they will uncover this important information through their research during the module.

SCIENTISTS HAVE FOUND A WAY VIA A "SPACE SLIGSHOT" TO DISPOSE OF HAZARDOUS NUCLEAR MATERIAL

VISITORS FROM ANOTHER WORLD

As the TARDIS crew arrives on the planet all seems well. The urban cities are well lit, and use energy with abandon as no shortage of it exists. Life is well enjoyed and with the cost of energy controlled, it has allowed a strong middle class to grow in size and for resources to be directed to helping the poor. The culture seems to thrive, and with more disposable income for all prosperity and happiness seems to be the order of the day. On the day that the TARDIS crew arrive, other visitors also arrive unexpectedly…

Interrupting all communications broadcasts across the planet, an unexpected announcement is heard: "PEOPLE OF THIS PLANET, YOU HAVE ATTACKED OUR HOMEWORLD. WE COME HERE READY TO DESTROY YOUR WORLD. BUT THERE IS STILL A HOPE OF ARRANGING A PEACEFUL END TO HOSTILITIES. WE LOOK FORWARD TO



AN ALIEN CRAFT COMES TO VISIT THE RACE THAT HAS ATTACKED THEM

NEGOTIATION WITH YOUR PEOPLE." After this interruption, the news on every channel covers the interruption and what can be confirmed. As experts are called in and interviewed on television, it is learned that the United Council (this planet's version of the United Nations) is taking the interruption seriously, and that astronomers have discovered that there does indeed seem to be some sort of advanced space vessel in orbit over the planet. The characters can investigate many of these avenues.

ABOUT THE ALIENS

It turns out that the space craft coming to visit the planet Carmical is crewed by a small five person team from the not too far off planet of Hodgson Minor. The planet Hodgson Minor has been the recipient of the nuclear waste that Carmical has been sling-shooting into space. The waste has been launched into deep space at high velocity, and due to a gravity eddy has accelerated its journey to the two light year away planet Hodgson Minor. This gravity eddy also had the affect of drawing most of the waste on course and towards the planet rather than in random directions. The existence of the gravity eddy and the fact that the waste is being shot to another inhabited planet are completely unknown to the people and government on Carmical.

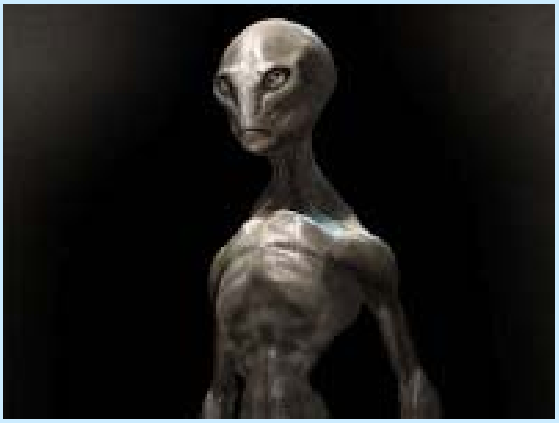
The aliens from Hodgson Minor are humanoid, but differ greatly from normal humanoids as they are much thinner, exposing may of their bones. They also have two classes, with the intellectual and leader class having more alien features such as almond shaped eyes and a longer face. The worker class has as almost human like face, but a longer rib cage. These differences come from years of separation of the classes with the more intellectual leader class developing their minds, and the worker class developing their lungs for continued production and longer work. As a species, the Hodgsonians acknowledge this difference of evolution and assign jobs accordingly, though their species acknowledges equality and an equal voice for all. As a matter of culture, the Hodgsonians to not wear clothing, as they have no need for it and are not embarrassed by social mores.

The Hodgsonians however and not much farther technologically advanced that the Carmicalians as a species. They live in a comparable industrial age with generally the same level of scientific advancement. However, they have not discovered nuclear energy as a path to power, and have not developed it as a technology. They only see the waste containers that land on their planet as contaminating bombs (many of the containers once they enter the atmosphere, break open when they reach the planet's surface. This spreads deadly radioactive waste across parts of Hodgsen Minor, killing many of the people in those areas. Occasionally the waste containers break up on entry into the atmosphere and the deadly radioactive waste enters the air. The situation on the planet is becoming hazardous to almost all life forms on the planet. With only a moderate understanding of radio-activity, scientists on the planet can only surmise that the waste containers are bombs.

But Hodgson Minor is advanced in another area of science for the Carmical. Their level of astronomy and space sciences are more advanced. Their astronomers have been able to spot, track and trace the origin of the nuclear waste "bombs" to the planet Carmical. To top this off, the planet also has a space program, having put people into orbit 70 years earlier, and having visited their larger uninhabited sister planet 30 years ago. They currently maintain a space station in their orbit, and are ready for their first deep space journey. Scientists already discovered the gravity eddy in the area of space between the planets, and figured out that they could send their first deep space mission to investigate the attack. The spacecraft was set on a course that would use the gravity eddy as a means to accelerate the spacecraft and shorten the length of the journey.

With the planet in desperation, a team of ten were chosen for the mission to Carmical in the hope that a peace could be negotiated. With deaths already reaching the tens of millions due to radiation poisoning on Hodgson Minor, the crew have been empowered by the planet's supreme council to negotiate a surrender with the attackers from Carmical. Two months before arrival at Carmical, the ten astronauts from Hodgson Minor left their world to find a way to negotiate peace with their attackers. This mission will be a situation of first-time alien contact for both species.

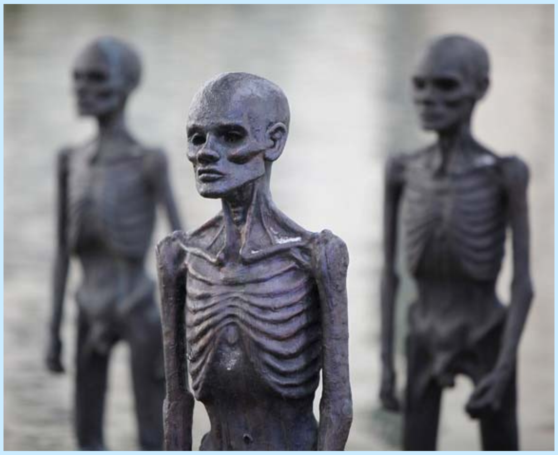
The team of aliens that have come on the journey are lead by Commander K'Zak. He is a very intelligent leader and on arrival in orbit around Carmical, had a chance to observe the planet and learn about their culture for the past month. He translate their language, though he still has some flaws in his conversion. On discovering the fact that the planet did not have space travel, with no satellites in orbit and other clues, he realized that he may be in a position to bluff his way into a stronger negotiating position in regards to the situation at hand. Rather than directly asking for peace, he has realized that his species can use their scientific ability to space travel as a strong negotiating tool, by scaring the Carmicalians into their own fear of invasion.



ALIEN COMMANDER K'ZAK

THE SITUATION DEVELOPS

The truth is that both species are afraid of war. The Carmacalians are afraid of an alien invasion from a more advanced race, and the Hodgsonians simply want the "bombings" of nuclear waste on their planet to stop. Neither race has the ability to actually wage war, though Carmical could continue (or even increase) their nuclear waste deliveries. Commander K'Zak has decided to bluff his way into a peace treaty in the hopes of bringing about a peaceful solution to the problem at hand, and perhaps even winning concessions that the Carmicalians might give.



K'ZAK'S WORKER CLASS CREWMEMBERS

GETTING THE PLAYERS INTO THE MIX

As the players have heard the ultimatum on the world-wide broadcast, they can monitor the news, and will learn that the aliens plan to meet with Carmical's leaders at the United Council's headquarters. The GM can choose to make the trip there difficult, with packed streets and a concerned and edgy population filling the street to see what is occurring. Once at the headquarters, the players have a chance to make their way inside the building (by sneaking in, providing documents that they are allowed to pass, or posing as diplomats or security).

Once inside, the players can make their way to the chambers where the ministers and ambassadors are discussing what actions they might be able to take. The ambassadors are considering every option from armed resistance, to negotiation, to capitulating to any demands. Of course, the ambassadors have no idea that their nuclear disposal plan is the cause of the problems, and they believe that the assertion that their planet attacked another world is untrue. The United Council's security committee continues to discuss their options and is prepared to meet with the aliens from another world. Local security and military have been warned of the alien's arrival, and told not to shoot or engage them in any way. The player characters will learn that the Hodgsonians have

THE HODGSONIANS EMERGE FROM THE WATER

arranged to meet at the Council Headquarters at a prearranged time. And the time has come…

THE LANDING

To make a show of force, K'Zak decides to bring his spacecraft in for a spectacular landing having it splashdown in the bay near the United Council building (the ship can refuel its fuel cells by using the salt water, allowing take off later if needed). With the show of force, K'Zak has his whole crew exit the craft and walk to the meeting. However, having never seen extra-terrestrials before, let alone the species from Hodgson Minor, the landing causes chaos, as the Hodgsonians look like walking dead to the Carmicalians! The players may have to intervene to prevent the security forces from causing a major disruption by attacking the landed aliens. If this goes well, the Hodgsonians will meet with the United Council.

NEGOTIATIONS

Though surprised by the appearance of the newly arrived visitors, the Unite Council members, lead by their director general Amelia Boris will try to make positive and peaceful overtures to the Hodsonians. However, K'Zak has not learned all of their language properly. Players may step in and help as translators if they think of it, as the TARDIS will help translate all languages spoken here. K'Zak will insist that any and all bombardments and attacks from the planet Carmical stop. However, as his race does not have nuclear energy, and thus has no nuclear waste, he cannot figure out how to properly describe the bombs coming from the planet. There is simply a cultural divide in communication and as the space slingshot is considered a work of peaceful cooperation, it will be the farthest from the minds of the ambassadors. The players can do some research and consult other scientists to come up with the potential cause. However, even once this is narrowed, the scientists will not believe that all the waste could end up on the same other planet. They are launching randomly into deep space — but they are unaware that the gravity eddy brings all the containers into the same trajectory.

COMPLICATIONS

Some factions of the United Council will be angry at the accusations of the visitors. Others when faced with the reality that their planet is dumping their most dangerous toxic wastes on another world will be sympathetic (they do not want the waste on their world either after all). However, the situation becomes desperate when a group of politicians at the United Council voice their opinion that the aliens should be taken hostage for their planet's safety. This causes and argument in the council chambers, and elicits more threats from K'Zak who ensures the planet that more of their race will be coming to wreak havoc on this world if a compromise is not found (though this is not true). All is tense and it is up to the players to defuse it and put forward a solution.

IS THIS HOW IT ENDS?

There are many solutions that the players may find to this dilemma, and each solution may have its own set of consequences. It is quite possible that the players and K'Zek are able to find common ground with the Carmicalians and they stop launching their deadly waste off-world. It may even lead to a friendship and alliance between the two worlds, as cleanup help is given and space technology is shared. It is also possible, that the United Council votes to prepare for war. If this is the case, the planet continues their nuclear waste slingshot launches, strives hard to work on space travel technology, and years later finally make it to Hodgson Minor where they discover a dead civilization. There is of course middle ground that may be found. It is up to the players to assist in sorting out what the problem really is, and coming to a peaceful solution. Despite threats from both sides, each of the groups really wants peace. It is the misunderstanding and threat of war which casts a shadow over this first contact situation. Once the course has run, the players leave in the TARDIS perhaps someday returning...

THE CHARACTERS FIND THEMSELVES IN AN UNEXPECTED SITUATION

MODULE: "SOME STARS BURN OUT "

"Some Stars Burn Out" is a Doctor Who *adventure module set on the planet Earth in the year 2013CE. This adventure has the TARDIS crew land unexpectedly in the hustle and bustle of Hollywood only to be caught up in an unexpected plot to exploit the talents of young performers. This adventure module can be run with either the Tenth Doctor and Donna or another group of time travelling characters. This adventure was played as module #4423 in the DDWRPG staff's own campaign under the title "All That Glitters…"*

INTRO

The TARDIS lands on contemporary Earth. As the characters exit the ship, they find themselves at the start of a red carpet at a big Hollywood event. Flashbulbs pop, people cheer, and there are numerous reporters and celebrities that are nearby. The arrival of the TARDIS right on the red carpet is not even seen as a surprise as many of the attendees think that it is a special effect that has been done on the carpet as a promotion. Even if the TARDIS crew exits and is composed of unusual aliens , this will not throw anyone off as the attendees will believe that anyone with an alien appearance is in costume as an alien from a new sci-fi blockbuster film that is being promoted or celebrated at the event.

There seems to be a natural flow of movement on the red carpet, as limousines arrive and doors are held open for stars and starlets that have arrived. Everyone moves up the red carpet towards the nearby theater stopping for interviews, to sign autographs, and to have photos taken. If the players wander away from this scene, it becomes obvious to them that this is where the main attention of everyone in town is. If something interesting is happening it would be at the theater's event.

An incident occurs soon after the players arrive. Actress Lindsey Lohan arrives by car at the event, but she has an altercation

THE PAPARAZZI ARE AFTER LINDSEY LOHAN

DOUG AND SAM ARE PAPARAZZI PHOTOGRAPHERS

LOHAN ESCAPES THE CROWD

with the paparazzi at the event. She initially tries to make her way down the red carpet as the paparazzi snap photos of her. It is obvious that she is not dressed for the event (she is in a hooded sweatshirt, and not an evening gown) and she is quickly turned away by a large security guard at the event. She yells and complains and insists "You can't stop me from being here!" After numerous attempts to join the event, she returns to her car, but not after striking some of the photographers with her purse.

The players may hear some paparazzi nearby talking about Lohan. Photographer Doug and videographer Sam will comment that the actress has been acting strange and erratic ever since she left representation by Harold Stanish, a well known agent and publicist. Since her time with him, she has become more erratic and gotten in various legal troubles. The pair explain that drug abuse is rumored and her career has gone off track. Doug and Sam will happily talk to any of the players (believing them to be performers as well) and trying to get in with them. After their encounter, the pair will even offer up business cards with their contact information.

The characters themselves will be mistaken for famous performers. Crowds and photographers will press in on them in the hope of getting an autograph or picture. The players who make it to the front of the theater will be directed inside. Though asked for an invitation, if the players answer that they do not have one they are still allowed inside as the security team sort it out. If the crowd becomes overwhelming to the players, a bodyguard

THE DOCTOR AND DONNA ARE MISTAKEN FOR OTHER FAMOUS STARS

IMPORTANT NPCs

The following NPCs are important to the adventure:

- **HAROLD "HARRY" STANISH** - A Hollywood agent and publicist, he specializes in handling many teenage and young adult stars in their careers. He represents many of the most successful singers and actors in the business. But Stanish has a secret that the players need to discover.

- **LINDSEY LOHAN** - A famous actress, best known for her early Disney film roles in movies such as *The Parent Trap* and *Freaky Friday*, and as a high schooler in *Mean Girls*. As an adult, she has become less stable and made many bad personal decisions, resulting in run ins with the law, and problems with substance abuse.

- **NINO SOCHE ("The Bodyguard")** - Harry Stanish's bodyguard, he often keeps tabs on stanish's clients. It is his job to both protect the performers and isolate them per the orders of Stanish. He is strong, and follows his orders to the letter.

- **DOUG OLYPHANT** - A paparazzi photographer who works freelance and tries to sell his photos to various magazines and websites. Doug is rather scruffy and almost always wears a bandana as a do-rag on his head. He is also a conspiracy theorist who spends his time connecting all of the strange occurrences in Hollywood with one another. Doug's info is rather accurate, though his conspiracies are often far-reaching. A nice guy.

- **SAM SCHAENZER**– A staff member for the paparazzi news show and internet site TMZ. He has followed Lindsey Lohan and Amanda Bynes' careers and also researched a great deal about their agents, projects they are working on and also details of their personal lives. Sam is kind and funny.

- **AMANDA BYNES** - Another famous actress who had a strong career in her youth with work on the TV series, *What I Like About You*, as well as films such as *Big Fat Liar*, *What a Girl Wants*, *Hairspray*, and *Sidney White*. She has also recently had her personality and demeanor change.

will assist them in entering the building via a side entrance.

AT THE AWARDS

The players will find themselves inside the theater. The event being held is the Viewer's Choice Awards. It is an awards show in which the public votes for their favorite performers in different categories. If the characters pass for invited guests they are escorted to seats in the theater near the front, if they fail to produce the correct invitation, they are escorted to seats near the rear of the theater. The show proceeds as normal, with the players being amidst the glamour and fame of the awards event.

There are numerous breaks during the event (for television commercials and allowing the guests restroom breaks and the like). If the players take the chance to walk around they encounter another unusual event. A disheveled actor, Miles Horner, is having an argument in the hallway with another man in a suit, who is flanked by a bodyguard. Horner argues with the man in the suit, Harold Stanish, begging him to once again represent him. The younger actor offers Stanish a large cut of his proceeds ("I'll even give you 50% of all my money, just please take me back into your representation"). Stanish will dismiss the actor, saying "You're a has been. Strung out on drugs and no one wants to wrok with you. I'll never represent you again." The actor will storm out seriously distraught. Stanish returns to the award show, as do numerous others who have moved around during the break.

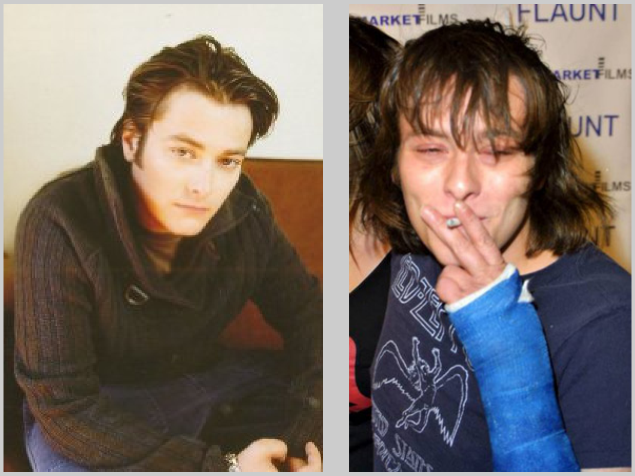
The award show continues. After another twenty minutes, one can see various cell phones in the audience get checked. As the next presenter comes on stage they make a very unexpected announcement. "It is with great sadness and disappointment that I have to announce that one of our beloved colleagues, Miles Horner, best known as little Eddie Thomas on the *There are Six of Us* TV series, has died in a car accident this evening. Let's remember him with a moment of silence". The crowd reacts sadly and give a moment of quiet as a photo of Miles Horner (who the characters saw half and hour earlier) appears on the screen by the stage. A few more awards later the event draws to a close.

AGENT AND PUBLICIST HAROLD STANISH

SOMETHING IS AMISS

The players may try

BRITNEY SPEARS BEFORE AND AFTER HER BREAKDOWN



EDWARD FURLONG BEFORE AND AFTER HIS PEAK

to investigate various avenues. If they go to the crash site where Miles Horner died, they will discover that drugs and alcohol were found in his car at the time of his death. Also in his car was a ticket to attend the after-show *Paparazzi-Starz Magazine* party. If the players decide to trail Harold Stanish, he decides to attend the *Pap-Starz Magazine* part as well. If the players do neither of these, and hang around the awards show, they will either hear that the *Pap-Starz* party is the place to go afterwards, and many of the performers quickly return home to change clothes and then go to the exclusive after-party. The party seems to be the place to go.

THE PAP-STARZ PARTY

The *Paparazzi-Starz Magazine* party (aka *Pap-Starz Magazine*) is an exclusive by invitation-only event, where famous stars relax and interact after the awards show. Agents and publicists mingle with actors and producers setting up deals for new work for their clients. As much as the event is fun for some, it is work for others. Some Paparazzi are allowed to attend the event as well, as photographs are taken of the winners and their friends at the event. Doug and Sam have the credentials to be at the party. The players should eventually find themselves at the late night party. Once there they see that Harold Stanish is there networking with various stars that are on his payroll. He is connecting the young actors and singers with producers and writers and setting them up for big deals for upcoming projects.

If the players have a chance to check Stanish's background, or if they have another conversation with Doug and Sam, they will learn that over the years Harold Stanish has worked with some of the biggest child stars in the entertainment business. His former clients include Britney Spears, Lindsey Lohan, Amanda Bynes, Macaulay Culkin, Edward Furlong, Jeremy Jackson, and Jamie Foxworth. With a little research, it is discovered that each of these stars had well known and superior careers. But as they got older, each of the stars experienced a career slide and

JAMIE FOXWORTH BEFORE AND AFTER HER FAME

MACAULEY CAULKIN'S LIFE HAS CHANGED HIM

THE PAPARAZZI CONTINUE TO FEED ON THE MISFORTUNE OF THE FORMER CHILD STARS

THE BODYGUARD

crashed and burned. Many of them had legal problems and substance addictions.

Further research or questioning of Doug and Sam will reveal that the careers of the stars Stanish worked with had two interesting trajectories. First, most of the child stars were average performers before Stanish hired them. Singers fared well, and actors or actresses were marginal in performances before signing with him. However, after they contracted with Stanish, the singers became pitch perfect, and the actors and actresses never forgot their lines. In turn they soared to the top of their professions and made themselves, and Stanish millions of dollars. Second, after the performers were at the top of their fields, they would often want to break from Stanish and his 20% agent's fee (most agents ask 10%). Stanish would always willingly let the performers go their own way, but soon after the careers of the stars would crumble. Problems would haunt the performers.

If characters ask if Stanish is to blame for the downward career trajectories of the stars, evidence will show that he has little to no contact with the performers once they leave him. Stanish is so well respected as an agent that his every move is often followed. However, it is clear that involvement with Stanish does help the child performers become talented and in-demand.

At the party there are one or two more incidents that are worthy of note. Both Brittney Spears and Lindsey Lohan come to the event. Both meet with stanish. In Spears' case she hugs Harold Stanish and says "Harry, I am so happy that we are working together again. Just as one could trace her career, she was represented by him, left and had her marriage problems and nervous breakdown, but is again working with him. Her

LINDSEY LOHAN'S PERSONALITY CHANGED

AMANDA BYNES WAS ALSO REPRESENTED BY STANISH

Career is again on an upswing. The encounter with Lohan goes very differently, she spots him at the party and yells at him, “Thanks for just tanking my career. Thanks to you no one will work with me. I’ve been blacklisted!” Another high profile incident, but Stanish just shrugs it off.

Player characters have a chance to make an awareness or intuition roll. If successful, they will discover that Stanish has an alien device that is worn on his wrist. The technology is from beyond this time.

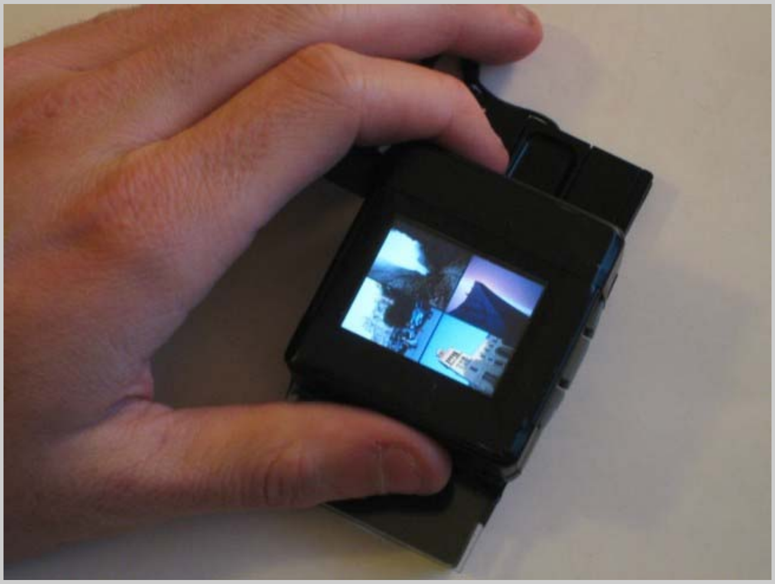
STANISH HEADS HOME

Stanish and his bodyguard head for his limo and prepare to leave the party. But before leaving he bumps into 15 year old singer and actress Libby Shea. He invites the young actress to his home to talk business, and she accepts and joins him in his limo. Libby slips away from her guardian at the party to join him.

If the characters follow Stanish he will go to his home. If they try to confront him, Libby will take his side and asked to be left alone. Stanish’s bodyguard will confront the player characters, and in general the crowd will support Stanish in any altercation as he is well known and successful.

Once at home, Stanish will be seen talking to Libby Shea about her future. He will tell her he can make her a star, but it will cost her more than the typical 10% in fees. He wants 25% of all the money she makes. With dreams of stardom in her head Libby will agree to these terms. Soon after agreeing and signing the paperwork, with the bodyguard serving as the official witness, Stanish will have Libby practice her singing.

When first singing, Libby’s voice is a bit choppy and off tempo, but soon after Stanish will use his wrist worn device and activate it. In turn Libby Shea’s voice becomes perfectly on key and her singing is melodious and smooth. The transformation is so quick, it is almost unreal. Libby Shea is on her way to being a star...



STANISH HAS AN ALIEN DEVICE

HAROLD STANISH CONTROLS THEIR ACTIONS

ALIEN INFLUENCES

The truth behind Harold Stanish’s success is that he has an alien beta induction machine. Years earlier a spacecraft crashed in the hills around Hollywood. Stanish was lucky enough to see the crash, and found the device near some wreckage. The ship and everything around it though was consumed by a wildfire that was started by the crash. The only surviving materials was the wrist-worn beta inducer. He figured out how to use the device. The device is actually a potent narcotic machine. It puts people into a state of relaxation and allows their minds to work perfectly. The device also allows him to control people and their actions. He can truly become a puppet master though most of his clients go along with his wishes. However, when the device goes unused for a long period of time, the user crashes and comes down just as if no longer using heroin. The results are horrible. But the device has allowed his clients to also perform to the best of their abilities. Ultimately he saw the device as a way to make his clients popular and himself rich.

Stanish is aware of the long-term effects of the beta inducer. Because of this if a performer becomes to sure of themselves and leaves his representation he has no problem with it (knowing that soon they will crave the machine, most likely turn to drugs, and have their whole life turn upside down). He can always move on to new performers to take advantage of.

Likewise, Stanish also blackmails some of his clients. He videotapes footage of them taking drugs, having illicit sex, and other illegal activities to gain leverage over them. In all, Stanishis out just for the money of it all. An investigation of his home will find video tapes and a secret sex dungeon that he uses to exploit some of his victims. He must be stopped. He is dangerous to everyone .

ENDING THE DYNASTY

The players will hopefully have followed Stanish to his home and witnessed the beta induction machine being used. Stanish can use the device to gain control of one of the player characters if they fail their endurance or resolve roll. Besides using a character against the others, Stanish will have his bodyguard attack the players, as well as control Libby Shea to do the same. The players must try to prevent the minor from being harmed while stopping the villainous agent.

If all goes well the characters stop Stanish, set Libby free, and get control of the beta inducer. The device should be destroyed, as it is too dangerous for anyone to keep. With the device destroyed, the players must find a way to ensure Stanish himself is punished. If the police are called to Stanish's house the paparazzi will follow as they always do, and for their help perhaps Doug and Sam might get an exclusive from the players. Then back to the red carpet, where in the night no one should notice the TARDIS dematerialize...

MODULE NOTE: *This adventure is fictional and a parody of Hollywood life. It is not meant to represent the actors portrayed in this story accurately in any way. As a work of science-fiction it is meant to be an entertaining and humorous parody story about why many child performers have trouble after the height of their young performance careers. We wish them all well.*

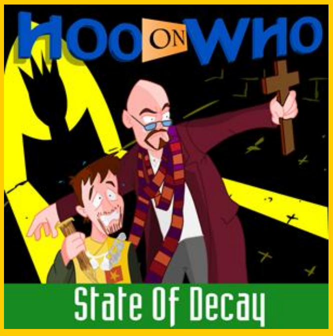
LOHAN IS FREE OF STANISH'S INFLUENCE, BUT NOT FREE OF SCRUTINY

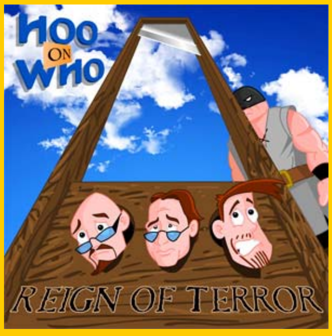
THE PROBLEM OF THE PAPARAZZI CONTINUES...

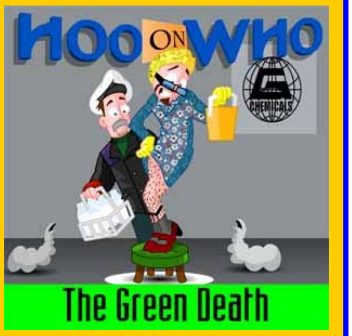
HOO ON WHO PODCAST

The free radio-style review "HOO ON WHO" podcast, covers a lot of great information on recent DVD releases, as well as other great *Doctor Who* related news and features. We have enjoyed the shows that our staff has listened to so we felt is was important to pass on the fun to our readers. The team that does the podcast are also gamers, so we wish them the best and recommend you give the show a listen. It can be found at:

http://hooonwho.libsyn.com/







SOME OF THE FUN PROMO ARTWORK THAT EACH "HOO ON WHO" PODCAST EPISODE GETS

EVENT REPORT: STEAMPUNK SHOOT

On 23 September 2012, some members of the DDWRPG staff joined the Milwaukee Steampunk Society for a day of historical education and science fiction camaraderie. The group sponsored an event near Old Ashippun, Wisconsin at the Lytherian shooting range. At the event, those present were able to try shooting various vintage handguns, rifles, cap and ball rifles and pistols, shotguns, and other firearms. The experience helped enhance our own group's knowledge of weapons in relation to our own *Doctor Who* role-playing games. We discovered that certain weapons were more or less accurate than expected (here come some modifiers), that you need significant time to reload certain weapons (this will effect timing in combat, and encourage more convince rolls for our players), and generally gave us an excellent first-hand education on the workings of firearms as well.

The event was a genuine educational experience, with instruction on safety, history, and proper operation. An event that had many Whovians at it, the event was interesting, fun, and an amazing experience.

LYTHERIAN
SHOOTING
RANGE

AT THE RANGE

ERIC AND NICK IN STEAMPUNK COSTUME

EVENT HOST LEE SCHNEIDER

TAKING AIM

ERIC TRIES A WALTHER P-38

SHOOTING THE BRIGADIER'S WEBLEY

MEN, WOMEN, AND CHILDREN...

...COULD ALL SAFELY LEARN

TRYING A VINTAGE RIFLE

OUR GROUP OF STEAMPUNK SHOOTERS

LEE TEACHING HOW TO MUZZLE LOAD

NICK MUZZLE LOADING A RIFLE

FIRING THE CAP AND BALL RIFLE

MORE ACCURATE THAN EXPECTED

FIRING THE .44 MAGNUM

TRYING A RUSSIAN SUB-MACHINE GUN

WHAT WE TRIED

Thanks to Lee Schneider and others we had the opportunity to learn about the following vintage guns:

- **.32 Auto Walther PPK pistol** *[German WW2 and James Bond's pistol]*
- **.32 Auto automatic pistol (exact type unknown)** *[type John Dillinger often used]*
- **9mm Luger P-08 pistol** *[German WW1 and WW2 pistol]*
- **9mm Walther P-38 pistol** *[German WW2 pistol]*
- **.38 Webley Revolver** *[UK WW2 pistol, and Doctor Who's Brigadier Lethbridge-Stewart's pistol]*
- **7.63×25mm C96 "Broomhandle" Mauser pistol (with stock)** [German WW1 pistol]
- **.44 Remington Model 1858 cap-and-ball pistol** [US Civil War era pistol]
- **.44 Magnum Smith & Wesson Model 29 pistol** [Dirty Harry's pistol]
- **.45 M1911 Argentina-made pistol** [US WW2 style pistol]
- **.40 Magnum Sharpe's rifle** [US Civil War Carbine]
- **7.62x25mm PPSh-41 semi-auto SMG** [Russian WW2 sub-machine gun]
- **7.7×58mm Type 99 Arisaka rifle** [Imperial Japanese WW2 rifle]
- **7.92×57mm Karabiner 98k rifle** [German WW1 and WW2 rifle]
- **.58 Springfield Model 1863 cap-and-ball rifle** [US Civil War rifle]

EVENT REPORT: CUBICLE 7'S "THE ONE RING" GOES INTO THE TOLKIEN ARCHIVE

On 25 October 2012, the students from the MAGE science fiction club, and contributors to our fanzine, again visited the J.R.R. Tolkien Archives located in the Raynor Library at Marquette University in Milwaukee, Wisconsin (USA). As with the previous visit (see our article in DDWRPG Issue #8) the group that attended had a chance to see the original works of *The Hobbit* and *The Lord of the Rings* as well as some other original works by the celebrated fantasy author who influenced the development of role-playing games.

On this visit, archivists Bill Fliss and Amy Cary took out a number of secondary items that were part of the collection, mainly the related role-playing games that were made for the universe (such as Iron Crown Enterprises' Middle *Earth Role-Playing*, and Decipher's *Lord of the Rings* RPG). However, it was discovered that the newest game by Cubicle 7 *The One Ring* was not in the collection.

So, on November 19th, the staff of DDWRPG stopped by the archive and completed the game collection donating all of the Cubicle 7 books in *The One Ring* series to the Tolkien archive. This updated the archive to include all the Tolkien books from the *Doctor Who: AiTS* RPG publisher.

SPECIAL COLLECTIONS

THE MAGE VISITORS TO THE TOLKIEN EXHIBIT

The One Ring
Loremaster's Screen and Lake-Town Sourcebook
the One Ring
Adventures over the Edge of the Wild
Tales from Wilderland

DUPLICATES OF THESE CUBICLE 7 ITEMS ARE NOW IN THE PERMANENT J.R.R. TOLKEIN WRITTEN ARCHIVES

EVENT REPORT: JOHN BARROWMAN "HOLLOW EARTH" BOOK TOUR

On 02 November 2012, John Barrowman held a book reading and signing at Alverno College in Milwaukee, Wisconsin where his sister and co-writer of his new children's fiction book *Hollow Earth*, Carol Barrowman, works as a professor in the English department. The first book of a trilogy, *Hollow Earth* follows the adventures of children who discover that they can make artworks come to life. Whovians and Woodies (Torchwood fans) filled the sold out auditorium to hear the pair talk about their book and also get some great stories of John Barrowman's time on *Doctor Who*. A highlight of the event was seeing John's impressions of the past three Doctors (9, 10, 11).

THE LINE TO THE AUDITORIUM

DDWRPG STAFFERS WITH THE BOOK

THE SOLD OUT CROWD

CAROL AND JOHN BARROWMAN

THE PAIR ALSO READ FROM THE BOOK

THE SISTERS OF A.O.E. (and DDWRPG contributors)

THE SIBLINGS SIGNED BOOKS

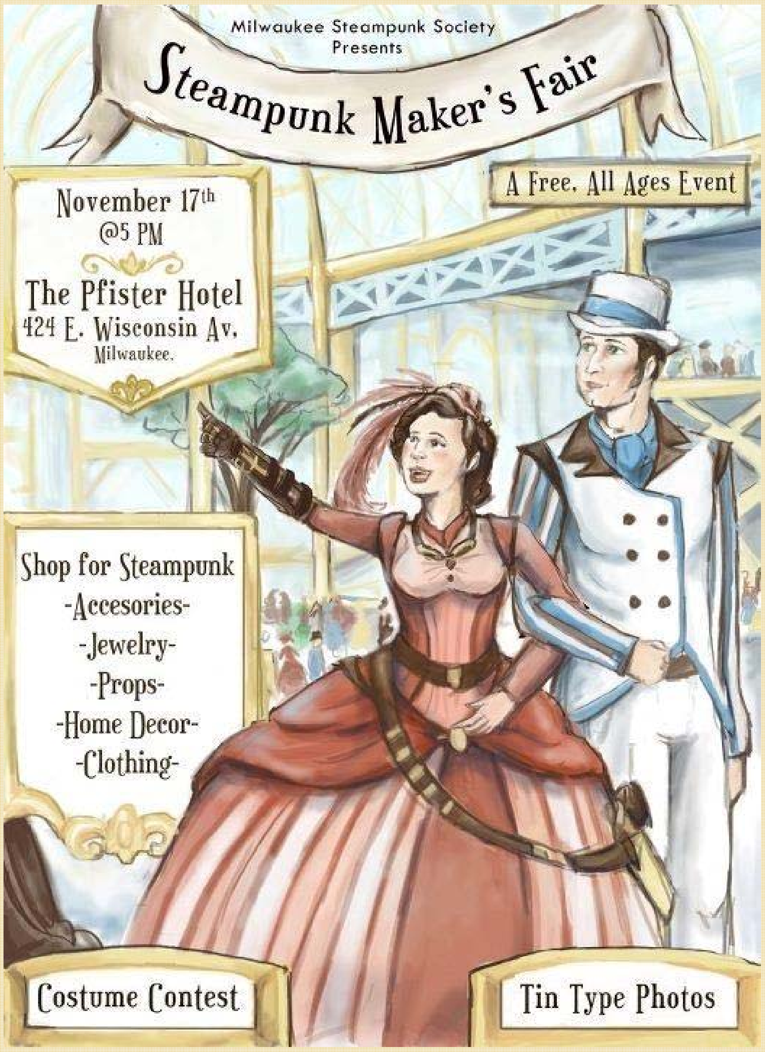
NICK GETS HIS COPY SIGNED

Attendees Natalie Boos and Brian Amelio days earlier won the Halloween costume contest at the MSOE Masquerave event on 27 October 2012 dressed as Captain Jack and Doctor 10!

EVENT REPORT: STEAMPUNK MAKER'S FAIR

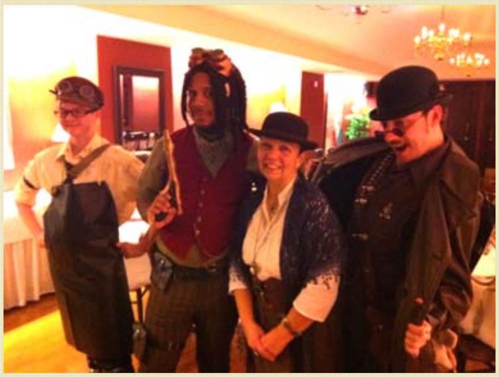
On 17 November 2012, the Milwaukee Steampunk Society sponsored a maker's fair, devoted to those sci-fi fans that like to costume and build items all their own. A costume contest was held, vendors were on hand to sell items and costume props, and a social event ended the evening. Numerous DDWRPG contributors and writers attended the event.

THE ENTRANCE LOOKED LIKE A LOT LIKE A VICTORIAN TARDIS


Milwaukee Steampunk Society
Presents
Steampunk Maker's Fair
A Free, All Ages Event
November 17th
@5 PM
The Pfister Hotel
424 E. Wisconsin Av.
Milwaukee.
Shop for Steampunk
-Accesories-
-Jewelry-
-Props-
-Home Decor-
-Clothing-
Costume Contest
Tin Type Photos

THE EVENT'S POSTER

A GOOD CROWD CAME FOR THE EVENT

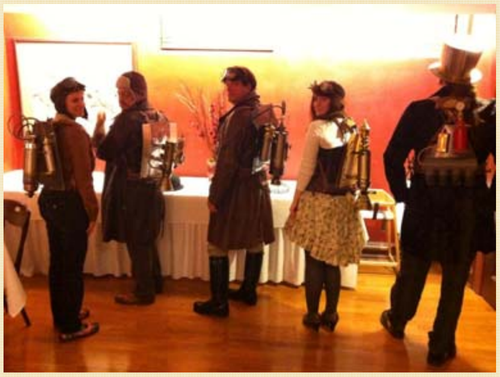


FANS DRESSED IN STEAMPUNK ATTIRE

THE COSTUME CONTEST

THE EVENT IN FULL SWING

VINTAGE STYLE PHOTOS WERE AVAILABLE



HOME-BUILT ROCKET PACK PROPS

CHICAGO TARDIS
THE MIDWEST'S PREMIER DOCTOR WHO EVENT
NOVEMBER 23RD - 25TH 2012
WESTIN LOMBARD
YORKTOWN CENTER HOTEL

EVENT REPORT: CHICAGO TARDIS 2012

with photos by Dennis Kytasaari

From the 23rd to the 25 of November 2012, the staff of our fanzine attended the Chicago TARDIS *Doctor Who* convention in Chicago, Illinois (USA). The annual event officially began on the 49th anniversary of the television program, but our staff arrived two days early to help setup the event for which some of our staff are also staff organizers of the convention itself.

MAIN PROGRAMMING SET-UP

THE TECH CREW ARE DDWRPG STAFFERS

BRIAN SMILES FOR THE CAMERA

VIDEO ROOM MID-SETUP

Arriving early on Wednesday meant that the staff set up the main programming room, as well as all audio-visual requirements at the con. Working on the Thursday or Thanksgiving Day, the secondary and tertiary programming rooms, as well as the video rooms, and green room for guest were all meticulously arranged and set-up, thanks to the hard work of the early arrivals. While set-up of the convention space can be a chore, it really gives the staff time to catch up with one another and also talk Doctor Who for a few days before the main attendees arrive.

By Thursday evening, after set-up was completed, many attendees started arriving and registration opened early for those who had already pre-registered for the convention which would officially open on Friday. Fans queued up to get their badges and program books and survey the scheduled fun that was to be had for the next three days. As fans socialized and caught up with one another, those that had purchased premier memberships were invited to the kick off party with the actors and various other guests that were featured at the convention. Premier memberships

REGISTRATION OPENS THURSDAY

THURSDAY'S LINE

KICK OFF PARTY FOR PREMIER MEMBERS

THE GUESTS MEET EACH OTHER AS WELL

SYLVESTER McCOY MEETS THE FANS

FANS AND FRIENDS MEET IN THE LOBBY

Chicago TARDIS
2012

JENNIFER AND STEVE KICK IT OFF

CHICAGO TARD

PHOTOS WITH GUESTS WERE POPULAR

SOME FANS HAD HAND CRAFTED SHIRTS

cost a bit more but provide a few special opportunities for the con-goer to get a more personal experience. Some of the actors themselves, who had never met each other before, had a chance to talk to their fellow guests at the event. The event was designed to allow attendees a chance to interact and converse with actors from the Doctor Who series, and in that regard it worked very well. As the Thursday night social ended, many fans retired to the hotel's lobby where they sat, and talked and conversed into the early hours of the morning in what the fans dub "LobbyCon".

Friday's events began with the Convention Fire-Up, hosted by Jennifer Adams Kelley and Steve Hill. Always a fun start to the convention, they laid out the events and explained the details a first-time convention-goer would need to know. As Friday unfolded, there were numerous events that would happen throughout the weekend. Perhaps some of the most popular were the autograph and photograph opportunities when fans could meet the guests and get an item signed or a picture with them. While this did cost some extra money ($20 per item), it was a reasonable cost considering other conventions are charging upwards of $50 for autographs or photos these days. The dealer's room also opened and was busy for the whole convention, selling collectables and Doctor Who merchandise the whole weekend. The dealer's room was also a secondary autograph room for authors and writers.

The convention featured three rooms for panels, as well as a special one-on-one room, in which actors, writers, composer and various experts spoke about the series and numerous different elements of

A LOOK INSIDE THE GREEN ROOM

THE DEALER'S ROOM WAS OFTEN BUSY

ONE-ON-ONE PANEL WITH TONY LEE

Chicago TARDIS
2012

THE BIG FINISH PANEL

Chicago TARDIS
2012

THE 7th DOC TALKS ABOUT THE HOBBIT

THE ROLE-PLAYING GAME PANEL

TAKING A LOOK AT THE CUBICLE 7 GAME

it. Some of the Friday morning and afternoon highlights included the Big Finish audio panel as well as the panel that featured Sylvester McCoy (the 7th Doctor), who recently had finished filming the role of Radagast the Brown, one of the wizards in film *The Hobbit: An Unexpected Journey*.

On Friday afternoon, opposite the Sylvester McCoy panel was a panel called "The Long Game" which looked at the various *Doctor Who* role-playing games as was moderated by Nick Seidler and Neil Riebe of the DDWRPG staff. Opposite the best attended panel for the day, the role-playing panel (which previously drew about 30 attendees) drew a much smaller crowd of only five during the whole hour. So the panel became more of a discussion about *Doctor Who* gaming and the new *Doctor Who-Adventures in Time and Space* RPG that had been recently re-released in the 11th Doctor edition. But, as events would prove, it was the con schedule, and not a waning interest in role-playing games that was at fault. After the role-playing panel was finished an open game of the Doctor Who RPG was on the schedule, and planned for after the panel, in the social lounge. Well, the response to actual gaming was tremendous! About 40 people came to the room looking for a chance to play in a *Doctor Who* role-playing game! The response was overwhelming and even though both Nick and Neil ran a table of the game (only Nick was scheduled to do so), many people still had to be turned away for lack of reasonable space at

DOCTOR WHO RPGING AT CHICAGO TARDIS - TABLE #1

Of the two tables of *Doctor Who: Adventures in Time and Space* that were run at the con, Nick Seidler ran the first using the DDWRPG adventure module "Timetrap" in which the characters had to help rescue the Doctor, Amy and Rory from the Daleks. The game included players Jessica Solinsky (Garrett, the footballer), Ruth Imhoff (Ms. Crouch, the politician), Nicole Lenard (Jessica, the Scientist), Jenn Lindgren (CPL Mark, the UNIT soldier), Jeff Daitsman (Ted, the adventuring archeologist), Malia (as ¢adance, the rock star) and Jonathan Clark (as Jo'huntanth'Lkr, the alien). The group put together an especially fun story that interwove their own back story of shipments gone awry from a paper company and an entomological supply company which accidentally gets the characters caught in a timetrap where they face the Daleks. Top notch play and fun!

NICK GAMEMASTERS DWAiTS FOR THE FANS

MANY PEOPLE ALSO CAME TO WATCH

THE PLAYERS AND FRIENDS AFTER THE ADVENTURE ENDED

DOCTOR WHO RPGING AT CHICAGO TARDIS - TABLE #2

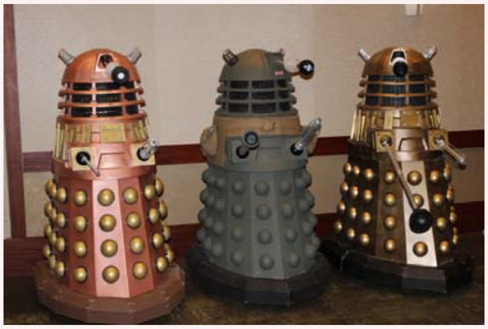
The second table of players at the convention were gamemastered by DDWRPG writer Neil Riebe who took the characters through an exciting adventure on board the space station Terminus (see DDWRPG issue #18's adventure "Glitz and Dibber's Runaway Bomb" for the whole adventure to play). The players at the table included Desmond H. Hawkins, Stephanie Iverson, Maria Via, Samantha Via, and Marissa Longhenry who played the game as the Doctor, Amy, Rory and other friends as they embarked on their adventure through the space station, coming face to face with dangerous robots and even ensuring that Rory gets killed at least once before coming back. The adventure was exciting, and the players were engaged and enjoyed the game through out the adventure.

Between the two tables, there were easily another 25 or more players who were interested in playing the *DWAiTS* RPG who were not able to the gaming table. Those that had a chance to play really enjoyed the game and got quite involved in the game play. It seems that *Doctor Who* role-playing has grown in interest and popularity since the previous year's convention.

NEIL GAMEMASTERING FOR HIS GROUP OF PLAYERS

THE GAME WAS EXCITING, EVEN WHEN RORY DIED

IN THE END TERMINUS WAS SAVED



STILL TRYING TO BE MASTERS OF EARTH

K-9 IS ALWAYS POPULAR

After the role-playing adventure modules were done, timing brought the convention to the event's opening ceremonies. DDWRPG staffer Rob Warnock, accompanied by Nick, performed a special version of the *Doctor Who* theme music live for the 300 person audience assembled for the opening. The pair compose a new ar-

PERFORMING THE DOCTOR WHO THEME

Opening Ceremony

JENNIFER HOSTING THE OPENING

THE FULL COMPLIMENT OF GUESTS ASSEMBLED FOR THE OPENING CEREMONIES

PHOTO WITH THE GUESTS

OPEN MIC NIGHT ROCKED

SKITS WERE PART OF THE FUN

rangement of the theme for each year's convention and also create all new original music based on *Doctor Who* that is played between panels at the con. The opening ceremonies introduced the almost 30 guests that were featured at the convention — an amazing photo opportunity for all those in attendance.

Friday's schedule ended with numerous fun activities for fans to participate in. An open microphone night was featured in which fans played music, performed skits, led sing-alongs, and recreated scenes of dialogue from the show. Following the open mic performances was a new game show called "The Power of Three". The game show pitted three contestants against each other. In the first round trivia questions had to be answered. In the second round, lists had to be completed. The top three scorers of all the played round won prizes at the end of the game, with the last two fanalists going head to head to win gift certificates that could be used in

11th DOCTOR'S STONEHENGE SPEECH

THE POWER OF THREE GAME SHOW

POWER OF THREE FINAL ROUND

the dealer's room.

Friday night's events finished with a performance of *Mysterious Theater 337*, a Riff-Trax style performance that poked fun at the *Doctor Who* episode "Time and the Rani". The performance, very popular with the crowd every year, was especially well received with many outburst of laughing and clapping through the show. After the performance, the writers and performers did a talk back and discussed how such a performance is prepared for and executed. Other than the continuing "LobbyCon" and various room parties hosted by various *Doctor Who* clubs, that brought the Friday events to an end.

The Chicago TARDIS convention continued on Saturday morning, with the discovery that numerous places in the convention were filled with black boxes, similar to those in the recent *Doctor Who* episode "The Power of Three"! Saturday would later feature the costume contest, so the cosplayers were out in force dressed as their favorite characters from the convention. Perhaps the oddest costume was that of a turtle that was dressed as a Dalek, which drew the attention of many of the attendees as it wandered the halls (under its owner's care).

Panels on Saturday were very popular and well attended with various guests from the new series making a splash with the attendees as they talked about filming the current series with Matt Smith's Doctor and peppering their time with behind-the-scenes stories of the making of the program.

Perhaps one of the most engaging guests at the convention was Burn Gorman (who portrayed Owen Harper on the *Doctor Who* spin-off *Torchwood*). Burn himself

MYSTERIOUS THEATER 337

BEHIND THE SCREEN AT MT337

CUBES AROUND THE CON ON SATURDAY

COSPLAYERS WALKED THE HALLS

CHICAGO TARDIS

THE STAFF WITH THE DOCTOR AND ACE

THE OUTSIDE IN PANEL

THE CHICAGO TORTOISE

Chicago TARDIS
2012

PANEL WITH NEW SERIES ACTORS

KANDYMAN COSTUME

BURN GORMAN WITH ARNOLD

TALKING ABOUT THE 7th DOCTOR ERA

SYLVESTER HAVING FUN IN THE CROWD

ROB INTERVIEWS MARK AYRES

TALKING SARAH JANE ADVENTURES

was most assuredly the polar opposite of his character on the show. Calm, intelligent, and introspective, Burn answered many questions about filming and working with his costars, as well as expanding on his portrayal of his character. He reinforced that his favorite episode of Torchwood was "Countrycide", which is also a favorite of many of the other cast members as well. During filming of the episode he mentioned that we has able to steak away from the set engage in some fishing.

A wonderful panel on the 7th Doctor's Era of the show featured Sylvester McCoy, the always stunning Sophie Aldred, script editor Andrew Cartmel, as well as composer (and Radiophonic Workshop archivist) Marc Ayres. Extrapolating on their experiences, hearing the 7th Doctor and Ace themselves revel in the show was wonderful, and Sophie's admitting she is a diehard fan drew applause from the audience. Sylvester was having so much fun with the panel that he went into the crowd to ask questions of those on stage and then directed audience questions as well.

A solo panel with Mark Ayres had him admitting he had put forward a proposal to do the music for the new series of *Doctor Who*, but though he had been told he was the front runner, had aggravatingly lost the job. He informed the audience that most of the classic series sound effects and music cues that are sometimes heard in the modern run of the series were assembled by him. The work is well appreciated!

Another panel that was held before the costume contest focused on the other spin-off, *The Sarah Jane Adventures*. Anjli Mohindra (who portrayed Rani Chandra) and Paul Marc Davis (who appeared as

MADAM VASTRA IN THE MASQUERADE

DANCE OF THE CROSSPLAY DOCTORS

BLUE VERSUS RED BEYOND POLITICS

THE DALEK BALLERINA

FEMALE WINSTON CHURCHILL COSPLAY

MASQUERADE
Chicago TARDIS
20 12

THE SCARLET BLADE IMPROMPTU SKIT

MASQUERADE JUDGES

Chicago TARDIS
20 12

COSTUME AWARD WINNERS

the Trickster, as well as the Chieftan in the Doctor Who episode "Utopia") answered questions and gave insight into the program itself.

Saturday evening would end with four interesting and fun events. The costume contest was first with many accurate and fun costumes being judged by Ian McNiece and Simon Fisher-Becker along with other costuming experts. Immediately after this, and with extra time before the next scheduled event, Tony Lee organized an impromptu comedy skit called *The Scarlet Blade* which featured some of the costume contest entrants. The skit had to be acted by the participants as Tony narrated the story, with a number of replays and unexpected twists that crop up during the narration. The audience even got to vote for how the skit ended. After the skit ended, the costume contest winners were announced.

The next Saturday event was a performance of Toby Hodoke's one-man play *My Stepson Stole My Sonic Srewdriver*. Hadoke gave a stellar performance that engaged the audience with the tales of his children and his own obsession with *Doctor Who*. The play took a very personal look at his own life, while reveling in his own nerdy tendencies. It was a simply charming performance. The evening ended with the BritRock Dance Party and Karaoke event. In the darkened social room that had been previously used for role-playing gaming, a karaoke rig was set up and music could be requested as the con-goers danced the night away to various music. An unexpected highlight (lowlight?) was when Daleks appeared and led the crowd in a sing-along called "ex--ter-min-ate" which was sung to the tune of the village People's "Y.M.C.A." song. Though it was sim-

GLOWSTICKS AT THE BRITROCK PARTY

THE DALEKS CRASH THE PARTY

SINGING EX-TER-MIN-ATE TO YMCA

THE CROWD DANCED ALONG

KARAOKE WAS PART OF THE PARTY

SHAUN SAYS HE'S "A LITTLE DRUNK"

"LOBBYCON" GOES INTO THE NIGHT

THE WELL-TEMPERED SCHISM PERFORMS

THE GROUP'S OBLIGATORY TARDIS SHOT

ply ridiculous, fans sang along and snapped hundreds of pictures of the moment. Soon after, the standard karaoke resumed, with some fans proving that they have talent, and others simply proving they do not.

Sunday was not quite over, because even after the BritRock party ended, fans gathered and enjoyed the camaraderie in the lobby, laughing, talking and enjoying each other's company into the night.

Sunday's are always slow at any convention, but a performance by Well-Tempered Schism, a group of musicians who played music from the *Doctor Who* series, started the day off with some enjoyable and relaxing music.

Things slowly picked up around the convention, as people rushed to the dealer's room for last minute deals, got photos with the TARDIS, and attended the last day's panels. Standout panels included a panel devoted to the *Doctor Who* spin-off shows, and a final talk with Sylvester McCoy and Sophie Aldred. After the panel, McCoy left the convention to fly directly to the premier of *The Hobbit* in New Zealand.

Before the convention completely ended, the Con Talk-Back was held to get feedback from the attendees and ideas on how to improve the convention in the future. If one really wants to improve a convention or influence what one presents, it is recommended that you attend such events.

The closing ceremony followed again bringing most of the guests to the stage for a final farewell. Photos were taken, farewells said, and friends parted. For the con staff the event was not over yet as once the room was cleared most of the main programming room was quickly broken down. The staff and volunteers attended the final event

AT A CON ANYTHING IS POSSIBLE...

A PANEL ON SPIN-OFFS

RUTH ANN AND SOPHIE ALDRED

THE CON TALK-BACK

CLOSING CEREMONIES AS A FINAL CHANCE TO SEE ALL THE GUESTS OF THE WEEKEND

BACKSTAGE AT CLOSING CEREMONIES

ANNUAL GAME OF WHO, LOSE OR DRAW

GARY RUSSELL HAS A GO AT THE GAME

with the guests at the volunteer pizza party. The annual tradition of playing Who, Lose or Draw (a variation of the drawing game "Win, Lose or Draw" with *Doctor Who* topics) with the guests commenced, as writer Gary Russell ran over to join the DDWRPG staff in the annual game. Sophie Aldred, Mark Ayres, and Big Finish writer Richard Dinnick all participated in the game that produced a lot of laughs and many fun moments for everyone. Chicago TARDIS 2012 was a con full of fun and gaming.

Chicago TARDIS
The Midwest's Premier Doctor Who Event
Nov 29 - Dec 1, 2013
location t.b.a.
celebrating 50 years of Doctor Who

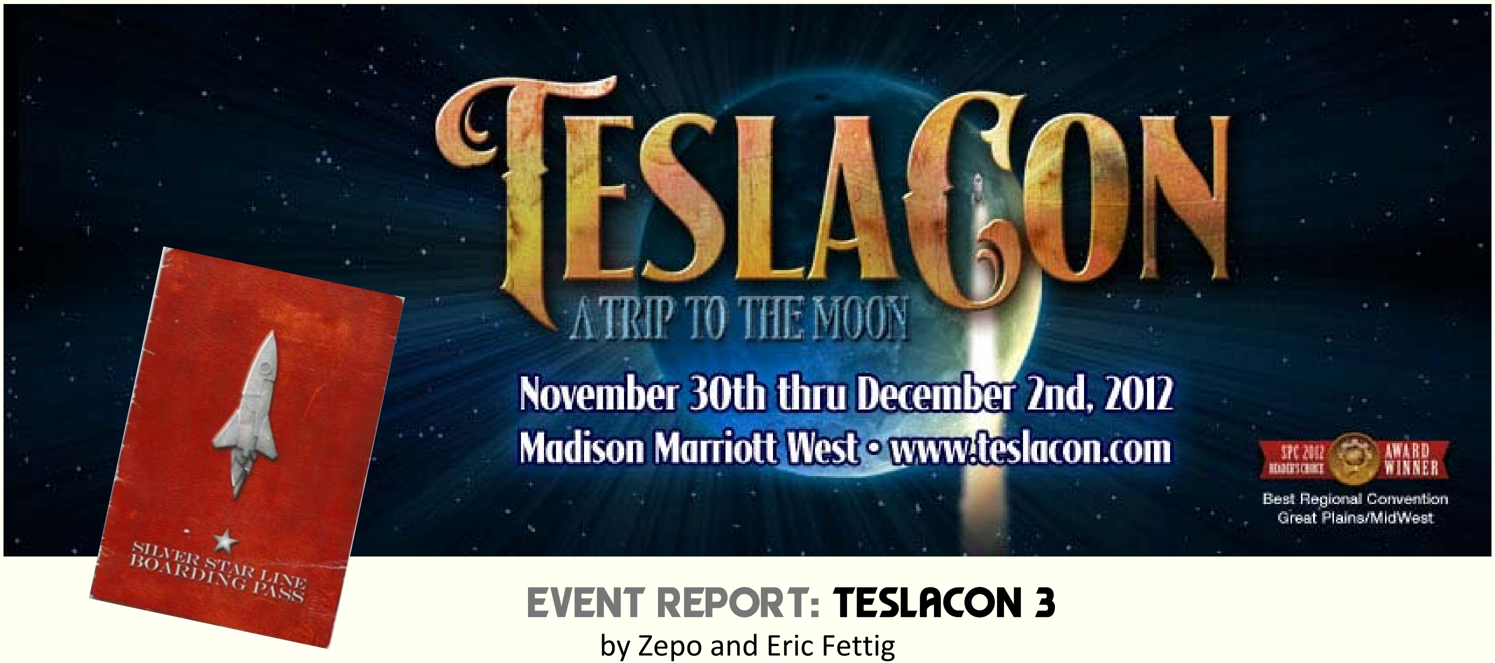
The next Chicago TARDIS convention is scheduled for November 29th to December 1st, 2013. Announced guests already include Peter Davison (5th Doctor), Colin Baker (6th Doctor), Nicolas Bryant (Peri), Louise Jameson (Leela), Frazier Hines (Jamie), and Daphne Ashbrooke (Grace). More info at:

http://www.chicagotardis.com/

WHO GOT "NEFERTITI" FROM THIS CLUE?

SOPHIE JOINS THE ANNUAL GAME

SHARING LAUGHS AND FUN WITH ALL


TESLACON
A TRIP TO THE MOON
November 30th thru December 2nd, 2012
Madison Marriott West • www.teslacon.com
SPC 2012 READER'S CHOICE AWARD WINNER
Best Regional Convention Great Plains/MidWest
SILVER STAR LINE BOARDING PASS

EVENT REPORT: TESLACON 3

by Zepo and Eric Fettig

On 30 November to 02 December 2012, some of the staff of our fanzine attended the TeslaCon 3 Steampunk convention held in Madison, Wisconsin. The event should be particularly interesting to many gamers, as the convention is completely immersive, meaning that all attendees come in character and in costume and stay in character throughout the convention. The whole event is almost a free-form Live Action Role-Playing event, except that attendees can also attend panels, learn Victorian era games, and attend Steampunk fashion show events. This year's theme for the convention was "A Trip to the Moon".

Once getting to the hotel on Friday, the attendees checked in. Rather than getting a standard convention badge, everyone was given a passport (into which a photo of you, which you were instructed to bring along, was pasted). This red passport (above left) served as one's "boarding pass" to the hotel, which would serve as the "spaceship" the S.S. Silver Star in which the trip to the moon would take place. Not long after our arrival, the first immersive event happened when Lord Bobbins (in actuality convention organizer Eric Larson) arrived to welcome everyone aboard the spacecraft and gave instructions as to when to prepare for lift off (at the Opening Ceremony). After this LARP vignette, we took time to visit the gaming hall and check out a number of Victorian Era games that were there to play, and also available for sale. The dealer's room was

THE RECEIVING LINE

LORD BOBBINS ARRIVES...

...AND OPENS THE CONVENTION

Gaming Hall
ENTRANCE TO THE GAMING HALL

Packable
Portable
Games
Stowable
VICTORIAN ERA GAMES

NUMEROUS DISPLAYS ON HAND

THE DEALER'S ROOM

GREAT WOMEN OF STEAM PANEL

HISTORY OF TESLA CON PANEL

DOCTOR PROCTOCUS SINGS

RELAXING IN THE HALLS

STEAMPUNK COSTUMES

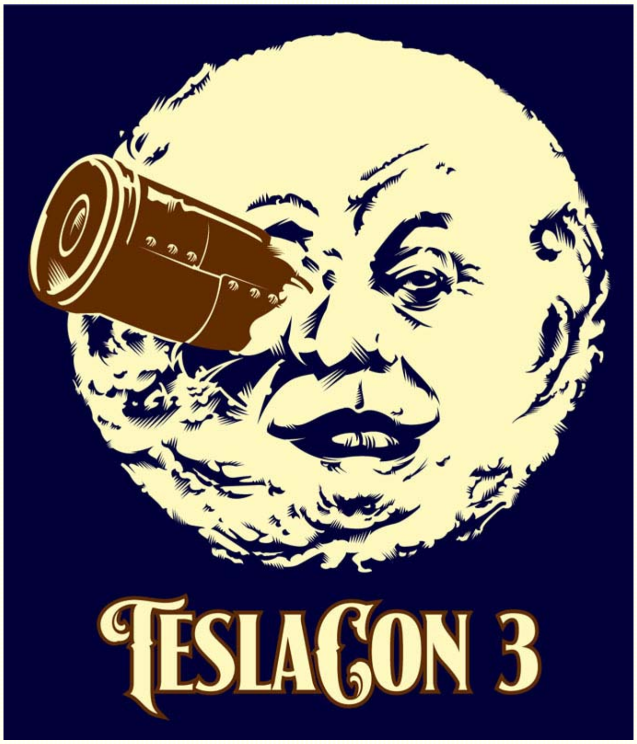
SEXUALITY AND IDENTITY PANEL

FAILED FLASH MOB EVENT

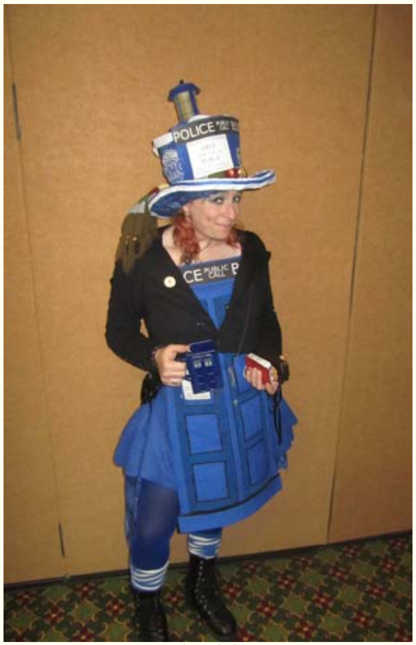
good sized as well, and displays were set up in the hallways for items that could be bought or checked out.

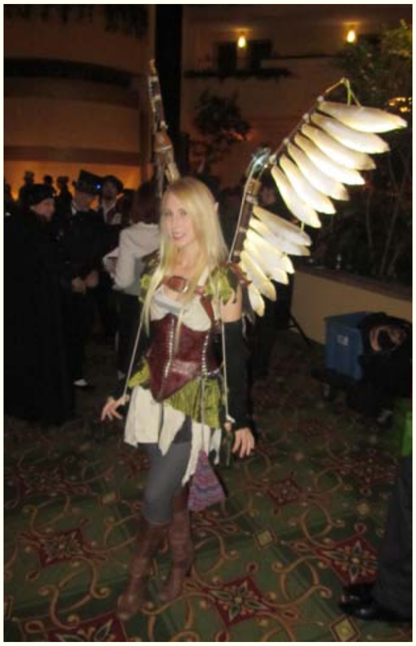
Numerous panels were held, and standouts were “The Women of Steampunk” panel, a history of TeslaCon panel that caught attendees up with the running plot of the immersive adventure. Soon after, another immersive event happened, as the villain of the event, Dr. Proctocus arrived at the “spaceship” and sang a song as part of his entrance as well. Another interesting panel was one on “Sexuality and Identity in Steampunk” which discussed evolving perceptions of acceptable sexuality in modern society and within the Steampunk subculture.

As part of the immersive events, a flash mob was supposed to happen, and though numerous attendees had learned the song and practiced the lyrics, the final event was plagued by audio playback problems as well as a lack of coordination for the whole production. Even with such a bump in the road, the moment gave a chance for numerous attendees to meet one another and admire one another’s costumes. We quickly snapped pictures of some of the best, and were quite pleased to see that *Doctor Who* was very well represented at the con, with costumes that were related to the show. A TARDIS, femme Doctors, a Dalek, and other costumes would be



TESLACON 3 POSTER


TARDIS COSTUME

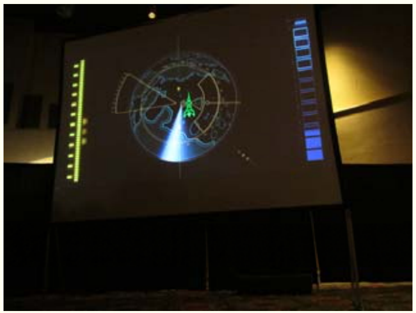

FOLDING WING COSTUME

DOM IN FANCY DRESS

GAMING IN LINE

OPENING CEREMONIES CROWD

THE TRIP TO THE MOON BEGINS


PROFESSIONAL EFFECTS

MEETING THE SELENITE ALIENS

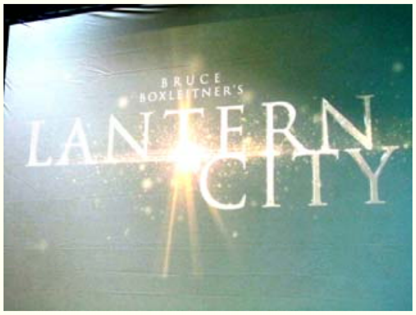
ALIENS ARE PUPPET ANIMATED

seen in the halls of the convention throughout the weekend! In fact *Doctor Who* was better represented than perhaps all of the other cosplay crossover costumes combined, which included the likes of *Star Wars*, *Star Trek*, superheroes, and even *Sailor Moon*. It could be argued that *Doctor Who* is perhaps more Steampunk friendly than the other properties, but it is clear that within science fiction circles *Doctor Who* is the most popular media property of the moment.

Our group, led by April and Earl Evangelista who had previously attended the other TeslaCons, headed to get a good place in line for the opening ceremonies. Once in line, we took a seat on the floor and commenced to do some gaming as we engaged in a number of games of “Spot It!” an excellent memory-style card game. Eventually the line began to move and we were ready for the Opening Ceremony.

The Opening Ceremony introduced everyone to the convention, in character, as Lord Bobbins welcomed everyone aboard his spaceship which would be travelling to the moon. Lord Bobbins explained that Dr. Poctocus, who had taken over the free world (except for the UK and the USA) was also aboard the vessel (it being rude to not allow the emperor of the rest of the world a seat aboard the first rocket to the moon). Eventually the ship took off (with Hollywood level special effects displayed on screen), an the whole 1300 person audience playing along *Star Trek*-style as the ship was shot from a cannon and headed to the moon. Dr. Proctocus though feared that escape velocity would not be reached and grabbed the controls in flight, causing a low orbit collision (with Santa Claus) and soon after causing a crash on the surface of the moon. With no hope in sight, it turns out that there is in fact alien life on the moon, in the form of aliens called Selenites! The Selenites (muppets made specifically for the production) offered to help fix the ship, but it would take some time.

After this the audience was introduced to a special guest for the convention, Bruce Boxleitner (of *Babylon 5* fame) who with the producer of his new series introduced to the crowd his Steampunk sci-fi show that is in production named *Lantern City*. A peak at a trailer



PREVIEWING *LANTERN CITY*

GUEST BRUCE BOXLEITNER

THE PUNK IN STEAMPUNK PANEL

NICK ENJOYING THE CON

APOCALYPSE PANEL

DALEK IN THE HALLS

COSTUME CONTEST FINALISTS

DDWRPG WRITER ON A PANEL

FEMME DOCTORS 10, 9, 7, AND 4

LARP CONTINUED IN THE HALLS

MINIATURE GAMING

THE BUSY GAME ROOM

as well as production artwork made a very interesting panel. A late-night adult oriented panel on Victorian era Erotica was still being held late, when our group went to a room party for the Milwaukee Steampunk Society (MSS). And with that Friday's events ended in merriment and social engagement.

Saturday began with numerous panels that we attended. Panels on "Putting the Punk in Steampunk" and "The Apocalypse and Steampunk" were highlights of the morning. We then headed to the very extensive fashion show that was held at the convention. A myriad of Victorian-influenced styles and designs were paraded along the catwalk as men and women alike showed off various designers and their work. The final designs were quite well done and showed an outstanding level of craftsmanship. Soon after we attended a panel that featured one of our contributors on a panel on the lexicon of Victorian Britain. Learning the slang was a very fun diversion and helped bring to life one's characters as the weekend continued. After the panel, walking the halls, there were numerous other things to do and see.

We took in some of the gaming that was happening at the convention at that time. There was a miniatures strategy game being played that related to the "spacecraft" having crashed on the moon. The gaming hall itself was full of various gamers who were taking in various board games. We longed to see or participate in some Steampunk RPGs such as *Airship Pirates, Cthuhlu by Gaslight* or *Victoriana* but there was none happening at that time (there had been role-playing games scheduled for Thursday night before we had arrived). Instead the players were focusing on period style games at the time. Still a great deal of fun was to be had in the gaming hall, and later in the weekend we would attend a seminar in which con games were explained to the attendees (such as three card monte and the classic shell game, as well as others). The gaming hall was as much an educational venue as any panel room.

Catching supper at the hotel restaurant was a treat, with a special menu with items made just for the convention. Tasty and rea-

MORE DOCTOR WHO COSPLAY

STEAMPUNK GREEN LANTERN

STEAMPUNK SAILOR MOON #1

CON HOTEL ATRIUM

sonably priced, the meal was excellent before we finished our food and headed off to socialize some more and catch the plethora of costumes that were at the convention.

On early Saturday evening we caught a few more panels such as one on how corsets can be made (more interesting than one might believe and education regardless of one's gender), and another panel on the sub-culture of "Steampunk Lolita" (which combines the neo-Victorian aesthetic with the Japanese cosplay of women who dress like children's dolls). As the evening got closer to 8pm, numerous people (still in character) changed into more elaborate and formal costumes and some put on much

MARY MEETING A SELENITE

STEAM PUNK SAILOR MOON #2

THE DOCTOR TALKS TO STARFLEET

SHERLOCK HOLMES DATA

STEAMPUNK *STAR WARS* SPEEDER-TROOPER

CORSET MAKING PANEL

STEAMPUNK LOLITA PANEL

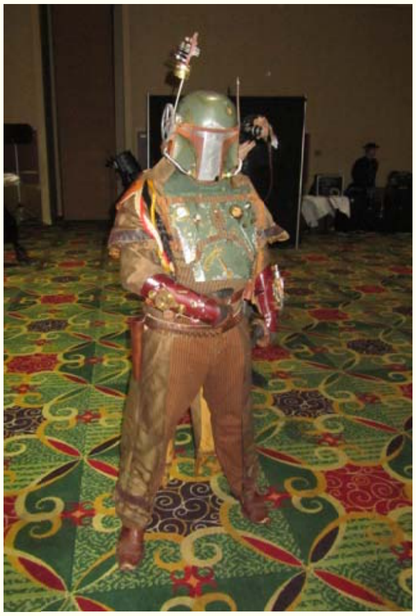
STEAMPUNK SUPERMAN

JOEI AND KYMM IN COSTUME

SOCIALIZING AT THE GRAND BALL

LIVE AMERICAN CIVIL WAR BAND

FORMAL DRESS



STEAMPUNK BOBA FETT

DANCING AT THE GRAND BALL

fancier dress in preparation for the evening's Grand Ball. As part of the plot, the attendees were invited to a Grand Ball that was being held aboard the S.S. Silverstar "Spaceship".

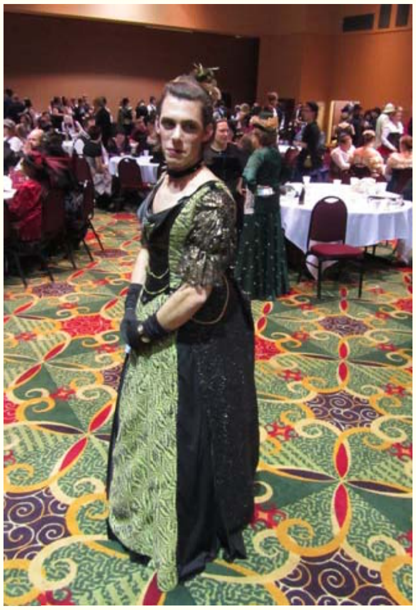
Hundreds of people went to the ball, which featured live music in the form of the 1st Regiment, an American Civil War era music marching band (which had truly formed at that time and continued its existence to present day—through various generations of musicians obviously). Formal Victorian era music was played at the event, and attendees danced in the rigid formal style of the 1880s, many having had a chance to attend one of the various dance classes that were held during the day. Lord Bobbins attempted to introduce and teach the "TeslaCon Dance", which emulated pistons and moving cogs, to the crowd. But the dance proved to be a few steps more complicated than most of the attendees could quickly pick-up. The highlight of the evening was the Choo-Choo Dance, which is better known as a conga line in modern parlance. The lead conductor marches around the room like a steam engine and others form a line behind him or her. It induces laughs and joy. In all, the ball was a great opportunity for attendees to dance, drink, and socialize.

A few of us stole away from the dance and went to attend the "Sex and Steampunk" adult panel that was slated for the evening. Discussions about Victorian era sexuality and kinks were covered. Perhaps most interesting to learn was that women who complained about there husbands were often diagnosed with "female hysteria". Professionals known as "tinglers" were employed to assist women with the condition (often these were professional sex workers who assisted women in having an orgasm) as sex was often marginalize as unenjoyable in the Victorian era. An interesting

LORD BOBBINS AT THE GRAND BALL

JOSH AT THE BALL

THE CHOO-CHOO DANCE



DRESS MADE OF AUDIO TAPE

CROWD AT THE LATE NIGHT PANEL

STEAMPUNK GUIDE TO SEX PANEL

THE STEERAGE BALL

DRUMMING THE METAL TOP HAT

WHO ITEMS IN DEALERS ROOM

STEAMPUNK HOGWARTS

MORE IN-LINE GAMING

panel by the writers and publishers at Combustion Books, the printers of a book with the same name.

But Saturday's evening events were not over yet. There was still the Steerage Ball. Just like in the James Cameron film *Titanic*, a foot-loose dance featuring up-tempo Irish music was had that whipped attendees into a frenzy of fun an excitement. Everyone was pulled onto the dance floor at one time or another for the event. After the Steerage Ball, DJs played modern music until the early hours of the night. We sat with friends and acquaintances and talked about politics, Steampunk, and *Doctor Who* until we headed to bed around 2am.

Sunday saw more trips to the dealers room, more gaming while waiting in line for the Closing Ceremonies. The immersive closing plotline saw Dr. Proctocus' robots attack the SS Silver Star on the surface of the moon, and the Selenite moon people joining the crew to fight back. With an unexpected break for tea time, eventually Proctocus was captured and imprisoned on the moon, as the ship took off again and headed back to Earth. The convention ended in a standing ovation for organizer Eric Larson, who with the convention over broke character and thanked the many people who made the convention a success. Friends said goodbye and plans were made for next year.

LARPing the whole weekend, attending excellent panels, gaming in queue, and dancing for six hours straight on Saturday evening were all part of an amazing convention experience! We recommend this convention to anyone that can attend. The 2013 convention (planned for October 31 to November 3 in Madison) has the subtitle "The Congress of Steam". 600 of 1000 North American tickets are already sold, and 300 tickets will be given away free to those from overseas. We hope that includes some of our readers and we'll see you there!

CLOSING CEREMONIES BEGINS

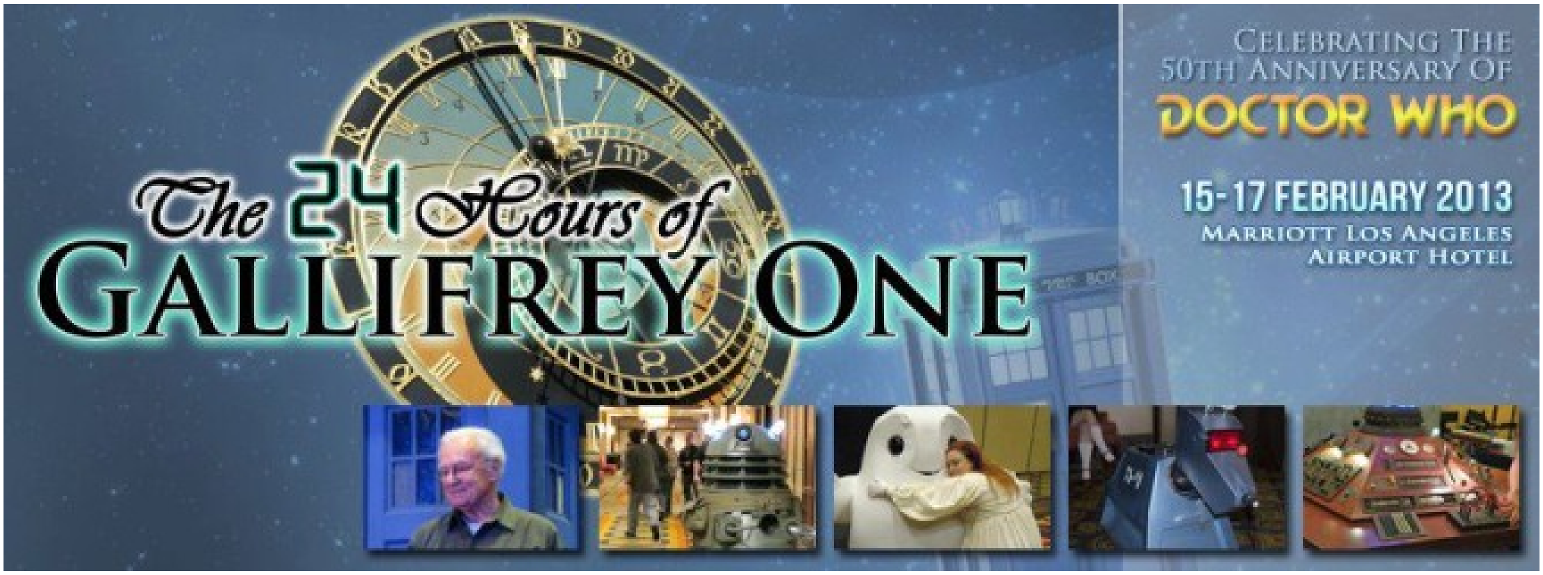
DR. PROCTOCUS' ROBOTS ATTACK

THE SELENITES FIGHT BACK

TEA TIME MID BATTLE

DR. PROCTOCUS IS DEFEATED

A STANDING OVATION AT THE END OF THE CONVENTION AND THE IMMERSIVE EVENTS


The 24 Hours of
GALLIFREY ONE
CELEBRATING THE 50TH ANNIVERSARY OF
DOCTOR WHO
15-17 FEBRUARY 2013
MARRIOTT LOS ANGELES AIRPORT HOTEL

EVENT REPORT: GALLIFREY 2013 CONVENTION

with photos by Steve Hill, John Lavalie, and Zepo

On the 14th to the 17th of February 2013, members of the DDWRPG staff attended the Gallifrey One convention. This year's event was officially dubbed "The 24 Hours of Gallifrey One" as the convention celebrated both its 24th year as well as the 50th Anniversary of the *Doctor Who* series itself. The convention was held at the Marriot LAX hotel by the airport, which was affectionately called "The Lambda" as some of the lights on the lead letter "M" were burned out and looked like the Greek letter.

Our staff's arrival at the convention was on Thursday to help setup some of the details that we had to put in place for our support of some of the various events at the convention. We lined up for our staff badges and when waiting with some of the other attendees bumped into New Zealand based *Doctor Who* non-fiction writer Jon Preddle, who we had the pleasure of spending time with throughout the convention. (We reviewed John's book set *Timelink* in DDWRPG Issue #16.) Our daily breakfasts with him throughout the weekend were a highlight of our trip as we shared stories and rumors related to the world of *Doctor Who*.

The rest of our Thursday was spent catching up with friends and fellow fans (such as convention organizer Shaun Lyon) and preparing the technical equipment for the performance of *Mysterious Theater 337* that would be happening on Friday evening. Thursday would include some time spent catching up and visiting with other fans in

THE WESTIN HOTEL (AKA. THE LAMBDA)

CON ORGANIZER SHAUN LYON

NICK WITH WRITER JON PREDDLE

THURSDAY'S REGISTRATION LINE

LOBBYCON ON THURSDAY NIGHT

SETTING UP MYSTERIOUS THEATER 337

MAIN ROOM BEFORE THE FANS ARRIVE

THE OBLIGATORY TARDIS PHOTO

FRIDAY'S PROGRAMMING HALLWAY

IN THE DEALER'S ROOM

CUBICLE 7 BOOTH WAS BUSY

the lobby of the hotel at the always crowded but enjoyable gathering often called “Lobbycon”.

Friday, the convention began in earnest with panels and programs of interest to all who were attending the convention. The convention's guest list was extremely full of prominent *Doctor Who* personalities from classic and new series, to producers, writers, and DVD production teams.

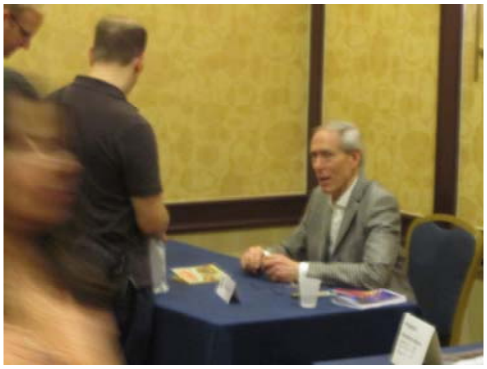
We visited a number of different panels that were being held that gave us a great start to the day. The panel on how television viewing has changed, often to the consumption of full seasons in one viewing, was particularly interesting. In the dealer's room we found numerous items of interest. The dealer's room, besides featuring the expected sellers and collectables for purchase, was also the primary area to get autographs from the main guests. Peter Purves (Steven Taylor from the 1st Doctor Era), Deborah Watling (Victoria Waterfield from the 2nd Doctor Era), Mark Stirckson (Turlough from the 5th Doctor Era), Sylvester McCoy (the 7th Doctor) were all signing on the first day of the convention. A secondary autograph room also featured a chance to meet others from the series. To top this rooms were set aside where one could take photos with the TARDIS, and the console from the 1996 TV movie. Excellent opportunities for fans.

On the role-playing front, we were very happy to see Cubicle 7 represented with a booth in the dealer's room. The booth itself was not only selling the *Doctor Who-Adventures in Time and Space* RPG, but also its supplements and the *Doctor Who Card Game*. There was space set aside for demos, and a table was available to teach people how to play the card game if they were interested.

DDWRPG editor Nick Seidler was the moderator for a special panel on Doctor Who role-playing games on Friday afternoon that was named “The War

AUTOGRAPH OPPORTUNITIES

SYLVESTER McCOY SIGNING



PRODUCER PHILLIP HINCHCLIFFE

COSPLAYING FANS EVERYWHERE

PANELS ON ALMOST EVERY TOPIC

THE WAR GAMES RPG PANEL

THE RPG PANEL CROWD

ALL 3 RPGS WERE COVERED

POPULAR CLARA/OSWIN COSTUMES

SO PACKED ONLY ROOM ON THE FLOOR

Games". The panel featured Gareth Skarka (Cubicle 7 DWAITS writer), Scott Alan Woodard, and Nicole Carleson in a review of the variously released *Doctor Who* RPGs and discussion of role-playing in general. The inclusion of Gareth on the panel led to a good amount of news and information being discussed in regards to future offerings from Cubicle 7. The panels was well attended by over 60 people, and it seemed as if gaming was in high interest of those there. Great questions were had, and we even bumped into a number of our readers at the panel and were able to say hello! One of the favorite things that we

DWAITS NEWS UPDATES

Gareth Skarka of Cubicle 7 gave us some very interesting news about the DWAiTS game. We were informed that *The Time Traveller's Companion* sourcebook has been sent to the printer and we should be sing hardcopies of it soon. We learned that each of the upcoming Doctor sourcebooks will run 160 pages. The 1st through 6th Doctor sourcebooks are already written, with others currently being worked on. The 1st Doctor sourcebook has gone for printing, with the 2nd Doctor set currently in layout. The BBC have instructed that the 8th Doctor sourcebook will concentrate only on the TV movie. Cubicle 7 asked the BBC if they could cover the Time War in the 8th Doc's sourcebook but they were instructed that they could not. Still the door is open to present a whole new campaign story arc of original material in the 8th Doctor book. C7 is also hoping that in the future that they might get permission from the BBC to be allowed to present sourcebooks of original monsters and modules for them. The company will also be offering original adventure modules that will be available for download online as PDFs. All of this exciting news lets us know that there is a bright future for the game at Cubicle 7. We look forward to more great content.

SHAUN AT OPENING CEREMONIES

INTRODUCING THE GUESTS

STANDING ROOM ONLY AT THE BACK

USA PREMIER OF "GALAXY 4" EPISODE 3

CLAPPING AFTER LOTS OF LAUGHING

MYSTERIOUS THEATER 337 SHOW

MT337 PERFORMERS

TALK BACK AFTER THE PERFORMANCE

learned was that Cubicle 7, when doing stats for existing *Doctor Who* characters, ignore the character creation rules to best match the character in question.

After the panel, Friday was filled with many other events, including the opening ceremonies event which included the North American premier showing of the 3rd Episode of the formerly lost First Doctor episode "Galaxy 4" which was titled "Airlock". The screening started without good sound and in turn most people simply laughed at the elements they saw at the screening, when in fact the episode really was top notch drama (for those concentrating enough on the story and familiar with the context of the episode, which was not set up in any way). After this, a performance of Mysterious Theater 337 chose *Dalek Invasion of Earth 2150AD* as its humorous target. The show ended Friday evening's official activities.

On Saturday, as actors such as Ken Starkey and Freema Agyman signed autographs in the dealer's room, Nick helped out the Cubicle 7 team by running 60 to 90 minute demos of the *Doctor Who-Adventures in Time and Space* RPG at the booth. These demo games

TARDIS GLOWS AS FRIDAY ENDS

KEN STARKEY ("STRAX") SIGNING

FREEMA AGYEMAN MEETS FANS

DOCTOR WHO RPGING AT GALLIFREY - SLOT #1

We ran a number of demonstration slots of the *Doctor Who-Adventures in Time and Space* role-playing game at the Cubicle 7 booth at the Gallifrey con this year. Our first slot was on Saturday, February 15th at noon. We had a number of excited players that joined us for the game including (in our lower photo): Marjorie Fisher (River Song), Patrik Reid (The 11th Doctor), Etana Kopin (Krianna the Bothan alien), Maggie Langdon (Rochelle Cinders the UNIT scientist), Nick (the Game Master), and Kevin Langendoen (Amy Pond).

The adventure that was played was written especially for the convention by Nick, and was named "Ready Player Two Point Oh". The players found themselves united at a large scale video game tournament called Hyper Games Expo 3. Horror and intrigue were to be found at the event as the players got embroiled in a dangerous and deadly situation. Fortunately the Doctor and company were on hand to investigate the situation and help humanity.

The game itself went great and the players were able to get to the bottom of the mystery and save the day for those attending the Hyper Games Expo. We had a great group of players and a ton of fun was had by everyone that participated. Hats of to the players!

DOCTOR WHO RPGING AT GALLIFREY - SLOT #2

The second slot that was played at the convention was scheduled for Saturday, February 15th at 3pm, once again in the dealer's room at the Cubicle 7 booth. We had a good mix of younger players at this game and it really turned out to be a fun adventure for the full group of players that included (in our bottom photo): Lindsey Kubat (Zeda the Alien), Ben Ross (The 11th Doctor), Rachael Schoenbauer (Stormer the rock star), Sam Ross (Rory Williams), Nick (The Game Master), Gaby Ross (Gaby the UNIT Soldier).

The players also ran through the "Ready Player Two Point Oh" scenario for their game. Their game slot played out a bit differently than the first with the Doctor and Rory landing at the Game Expo and the group being more cautious and taking a bit of time before they followed the clues to the problem at hand, but then the group expertly did away with the threat and came out victorious in the end! Some of the highlights of the game were the take charge attitude of Gaby the UNIT Soldier (the game experienced Gaby was a member of her school's D&D club), the rockin' sounds of Stormer's electric ukulele, as well as the strong play from the 11th Doctor, Rory, and Zeda. Great!

DALEK ON THE HOTEL BALCONY

DALEK AT THE POOL

GIANT ADIPOSE

were quite welcome at the convention, and by the time the second slot had finished on Saturday, Cubicle 7 had literally sold out of the *Doctor Who-Adventures in Time and Space* role-playing game. And all of the supplements that they gad brought along to the convention. Players enjoyed the adventures being played, and quite a few other people stopped by to watch the adventures being run and to see how the game was played. Cheers to all our players, and for a short write-up of the adventures that we ran, see the sidebars on the games.

The rest of the Gallifrey convention was also a sight to behold. One of the highlights of the convention is the level of socializing that happens between all of the various people at the hotel. Between the "lobbycon" that happens and all of the other people that just bump into one another and talk about *Doctor Who*, the event is engaging and fun for almost everyone who goes to the event. It would be hard not to find someone that you can interact with and have a good conversation with so long as one is not simply rude or mean. This really is one of the highlights of the Galli-

FREEMA'S AUTOGRAPH LINE

SAMMI KAT GETS FREEMA'S AUTOGRAPH

FREEMA WITH NICK

TARDIS DRESS

SISTER OF PLENTITUDE

EXCELLENT ZYGON COSTUME

DRESS MADE OF RIBBONS

MICHAEL JAYSTON TALKS WITH FANS

MAIN PROGRAMMING WAS PACKED

GARY RUSSELL INTERVIEWS FREEMA

frey One convention is the laid back and friendly attitude of the attendees.

Saturday's highlight included panels with Freema Agyman, who was on break from filming her *Sex in the City* prequel series *The Carrie Diaries,* and of course is best known as companion Martha Jones on *Doctor Who*. She was engaging and genuine, and it was clear that she too had become a *Doctor Who* fan and knew a lot about the series. Though this was her first American convention appearance, she really had a good time. It was refreshing to see a guest contemplate their answers to many questions for the fist time, such what as her favorite episode ("The Shakespeare Code") and other standard questions, rather than having all the answers ready to go from having given the same answer so many times. Given a chance to see her in person, we would quickly recommend it to any of our readers.

Saturday was also the big day for cosplay at the convention. There were many people dressed in a variety of outfits and it was the perfect day for it, as that evening was the convention's costume contest and masquerade, at which some of our staff were helping run that

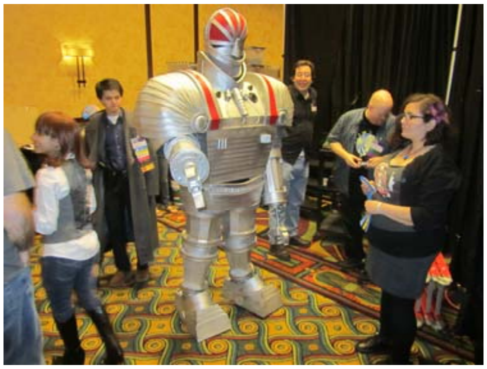
DOCTOR WHO/TRON/CHARLIE'S ANGELS

JENNIFER ORGANIZING THE MASQUERADE

MASQUERADE GREEN ROOM

STEVE COORDINATES PROP PLACEMENT

BACKSTAGE AT THE MASQUERADE



AMAZING K-1 ROBOT COSTUME

MASQUERADE STAGE EXIT TEAM

AFTER THE MASQUERADE

event. Many convention attendees never see all the behind-the-scenes work that goes into something like the masquerade at a convention. There are sign-ups, early meetings, technical rehearsals, and other preparation for the contestants and organizers that go into the event.

So that evening, the DDWRPG staffers had the job of assisting with the Gallfirey Masquerade event. Much time was spent helping organize the event, from ensuring the prop placement was done for certain skits, to ensuring the safety of participants and making sure that they did not fall getting onto or leaving stage. Some of our staff had to assist the performers on getting into costume, such as the large and bulky K-1 robot! When all was said and done, the masquerade went off without any hitches and provided a fun night of entertainment and fun by all who were a part of the event.

After the masquerade, the participants and attendees filed out into the hallway where many people were taking photos of the costumes and talking with the cosplayers. Discussions on how costumes were made were interspersed with positive comments and many requests for a quick picture.

Saturday evening featured Karaoke night at the convention. We tried to go and watch for a bit, but the hallway outside the room where the event was being held was so jammed with people that it was near impassible. Deciding to give up for the night, we headed off instead, deciding to catch up with friends outside the front of the hotel, where the evening air was fresh and still warm. Conversations about *Doctor Who* filled the evening, everything from talk about rumors of found missing episodes, to making plans for a trip to the UK, to discussions about improvements for the convention, to reading the review of a *Doctor Who* burlesque "play" that had recently been posted. While the evening continued, the best part of all was being

DALEK IN THE HALLS...

...SIGNED BY THE GUESTS

PERFECT DOCTOR 6 COSTUME

COSTUMES SHOWED OFF

PACKED HALLWAY BY KARAOKE

STEVE READS A PLAY REVIEW AND...

...ROB REALLY FALLS OUT OF HIS CHAIR

SATURDAY NIGHT CONVERSATION

able to enjoy the night with friends and having a fun time being able to geek out and enjoy our interest in the series.

After a good night's rest, we found ourselves back at the convention on Sunday for one last day of fun. Nick was off again to the Cubicle 7 booth once again to run games in the dealer's room. After the end of that slot of the DWAiTS RPG, Nick discovered that some of the players in the game are the team behind the HOO on WHO podcast.

The rest of the staff headed to the dealer's room as well as panels such as the second panel that Freema Agyman was doing, again hosted by Gary Russell. There was a line forming in the morning to get into the main panel room, so John and a few others hopped in line and waited their turn to get a chance to see Martha Jones in person. The line was hundreds of people long, but the wait was worth it, as those who had the patience were able to get into the programming room for the event.

Just as in her panel the day before, Freema Agyman was interesting and lively and filled the room with energy. When asked about her relation-

DOCTOR WHO GAMING ON SUNDAY

NICK WITH CUBICLE 7's GARETH SKARKA

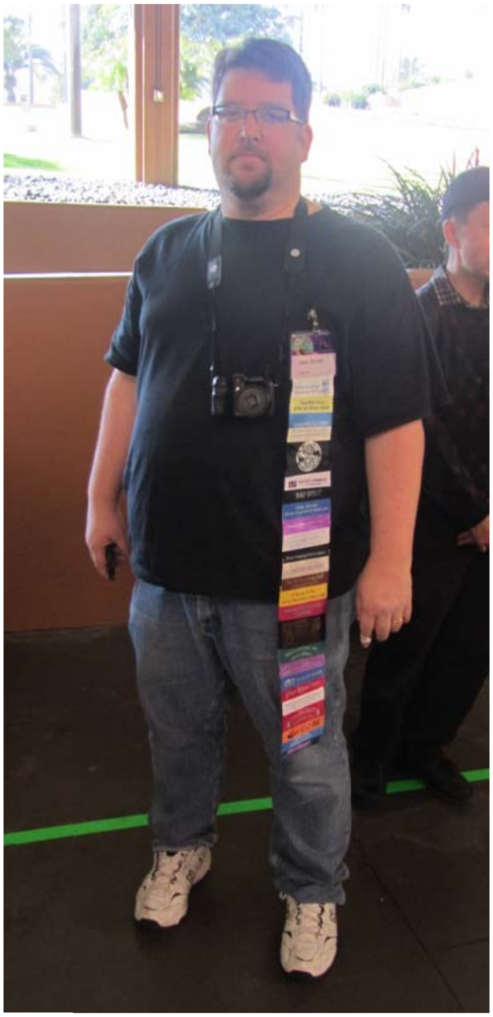
CLAPPING DURING THE GAME

DOCTOR WHO RPGING AT GALLIFREY - SLOT #3

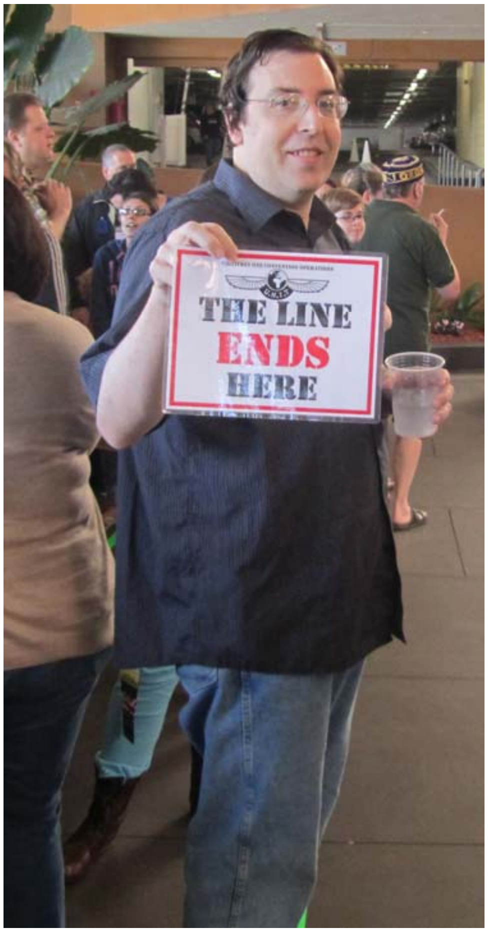
The third slot that we ran at the C7 booth was on Sunday, February 16th at Noon. At the table we had a great group of players again playing the "Ready Player Two Point Oh" scenario. Joining Nick who Game Mastered again were David Hooie (Sam Tucker the Archeologist), Jennifer Roesch (CPT Jack Harness—undercover as James Harper), Linda Kolasa (Star Flower the rock star), Cliff Roach (The 11th Doctor) and Martin Hooie (CPL Bernard Heitz a UNIT Soldier).

The crew once again encountered a similar scenario to the other games, only this time the adventure included additional androids and virtual reality pods that led to the evil forces that were the cause for the disappearances. Another great crew and great game.

This game actually drew a fairly good crowd of people who watched at times while the games were played. Seeing the game in action was a great selling point, and even before this slot (on Saturday) Cubicle 7's booth completely sold out of the *Doctor Who-Adventures in Time and Space* RPG and all of the available supplements. Hats off to such great players for making the game fun, and demonstrating what a good time *Doctor Who* role-playing can be!



MANY COLLECTED RIBBONS



JOHN AT THE END OF THE FREEMA LINE

The 24 Hours of
GALLIFREY
ONE

ship to the other *Doctor Who* actors, she was especially gracious. “We’re part of a big family” she said as she pointed out that *Doctor Who* was her first job on television and that because of that she will always owe the show a debt of gratitude. She still loves the show and watches it on occasion, appreciating Matt Smith as the Doctor.

After Freema’s panel, and the game at the Cubicle 7 booth, the crew reunited and checked out the *Doctor Who* panel called “Reuniting the Legacy” in which classic Who actors Sylvester McCoy, Mark Strickson, Peter Purves, Deborah Watling, Frazier Hines, Daphne Ashbrook, and Micahel Jayston all talked about their time on the series. One of the more interest anecdotes that were talked about was the work that Mark Strickson did after the series. He became a producer of wildlife documentaries and was responsible for discovering zoologist Steve Irwin, better known as “The Crocodile Hunter”. Another rather fun moment of the panel was Daphne Ashbrook talking about how wonderful it was to have Sylvester McCoy on the set during the filming of the *Doctor Who* TV-Movie. Telling stories of how Sylvester kept the entire crew laughing and motivated, the panel erupted into laughter when McCoy took out the set of spoons from the set of “Time and the Rani” and played them for the crowd. He ended his example by playing the spoons directly on the top of Daphne Ashbrook’s

GARY RUSSELL DOING INTRODUCTIONS

GARY INTERVIEWS FREEMA ON SUNDAY

IAN “WINSTON CHURCHLL” McNIECE

IN THE LOBBY WITH SYLVESTER McCOY

FEMME DOCTORS TAKE A MAKEUP BREAK

THE CALIFORNIA ANGEL...

...DON'T BLINK

head much to the delight of the audience (and to Ashbrook who would post about the experience on Facebook as well).

When this panel came to an end, the convention would wind down with the Closing Ceremonies. Convention organizer Shaun Lyon brought to the stage all of the guests who appeared at the convention over the three-days and thanked them for their participation. The event ended with a pre-taped video of Doctor Who showrunner Steven Moffat discussing the future of the show and also confirming the return of the Ice Warriors to the screen (in the episode that would become "Cold War"). The buzz in the room was electric, and as all the actors came to the stage (in two "rounds" of introductions), the audience bid them farewell with a standing ovation for their participation and wonderful demeanors.

The convention was a very enjoyable time. Still within our group there were some mixed feelings about the event. Nick, who can only attend the event every few years or so due to work, really felt that the convention was fun and wonderful and was happy to be back. Others, such as Rob, felt that the convention had a different feeling to it as there was such a large influx of new fans (causing the convention to be sold out) but that the result was that the event was less personal. None the less, it was agreed that all had a good time, and the con ended with the traditional trip to Paco's Tacos for a Sunday night dinner. Until next year...

VALYARD, JAMIE, VICTORIA, AND STEVEN

SYLVESTER PLAYS SPOONS ON DAPHNE

STANDING OVATION AT CLOSING

SUNDAY DINNER AT PACO'S TACOS

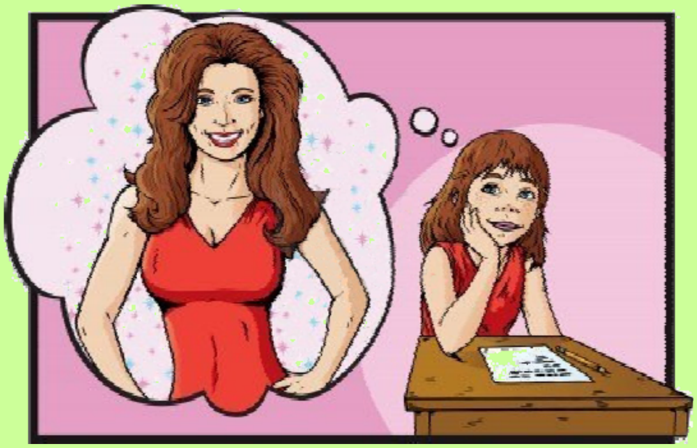
ALL OF THE GUEST ACTORS AT THE GALLIFREY ONE CLOSING CEREMONIES EVENT TO END THE CONVENTION

START WITH THE END IN MIND: DEVELOPING A CHARACTER

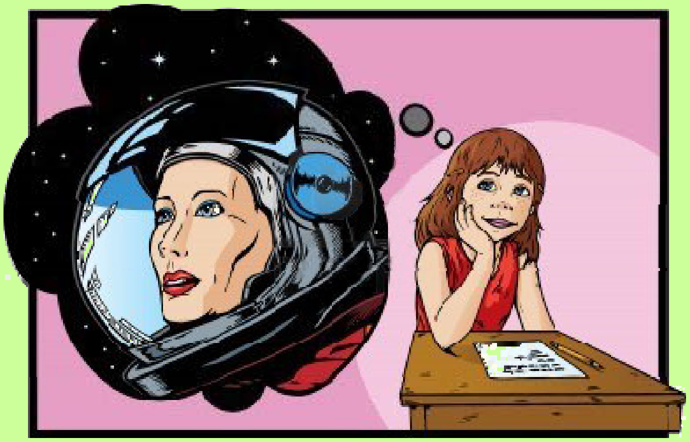
Many new role-players fail to understand that in a campaign style game (or even certain one-shots) that making the effort to give a solid characterization to one's persona adds to the game. To develop and change a character over time brings a sense of realism and interest to the events. Often Game Masters are looked at as the means of developing a character through the situations and adventures that a character is placed in. While those in-game situations for a player's character gives the opportunity to experience new challenges, it is the player's responsibility to direct this development in a way that it expands their own character's personality.

One of the best ways to develop a character through the course of a game is to begin with the end in mind. Think about the character's life journey and how you want them to develop over the time that they might spend in the TARDIS during their adventures. This is how the *Doctor Who* production team approaches a new companion in the show. The team does not simply introduce the character. They often have an idea where they want the journey of that character to go during their time on the show. Players should do the same thing with their characters. Too often players give their characters elaborate backgrounds and back stories that mould their character's code of honor and personality. This is a necessary and important step in character creation, but too often players do not consider how that molding of personality might continue during the course of the character's experiences.

With the idea of beginning with the end in mind, a player should consider what sort of personality and beliefs the character might have after they have travelled the universe with the Doctor in the TARDIS. Will they be the same person at the end of that journey as when they started it? For example, when Amy Pond starts her (adult) journey with the Doctor she is an unsure of herself and her feelings for Rory. By the end of her journey, she has become self-assured and has the strongest of feelings for her husband, even willing to die for him. This is part of Amy Pond's personal journey. Similar growth should happen to characters in an RPG.



HAVE AN IDEA WHERE YOUR CHARACTER BEGINS...



...AND ENDS THEIR LIFE JOURNEY

Players can make the most of this character development at the start of their character creation. By beginning with the end in mind, one might realize that they want their character to eventually become a UNIT officer, skilled in leadership and handy with weapons. The player might decide that at the end of that character's journey, they would want the character to have that background. Choosing stats and traits that will support this end state of the character is important during the creation phase. Some GMs allow for character development in stats, others do not, so fitting this to each individual campaign is important. Even if a GM does not allow stat development, beginning with the end in mind, will allow you to front load those skills at character creation. However, one does not need to start by playing the character as an effective UNIT officer. A player can choose to start the character as a green, untested UNIT recruit. Perhaps the character has no experience with leadership and negotiation, and has never encountered an alien threat before. Over the course of the game's campaign, the player can make the most of their role-playing opportunities to highlight the changes that their character goes through and make a point of choosing moments when the character develops new attitudes and understandings.

Often such moves to gradually develop a character should be discussed with the Campaign Master. Having the primary GM understand the development that the player hopes the character will go through will give them the opportunity to highlight those changes, and also give the player the opportunity to have the character experi-

ence those moments during various adventures. Such development is not the responsibility of the Game Master but often it cannot be accomplished in a vacuum either.

As a character may start with stronger stats (the end point to where the character's journey may take them), it can be arranged with a Game Master that the character may not use their full stats when first introduced. Our example UNIT soldier may not be the crack shot he hopes to someday develop into at the start of his career. A player can choose to roll for lower numbers of success when a character is first embarking on their adventures, choosing to fail marginal rolls rather than count them as the successes. As the character continues their journey and gains experience, the GM and player can improve the target number for success rolls as the character develops into a more well rounded persona. Perhaps after ten adventures our UNIT soldier is becoming more adept at his shooting skill. Their marksmanship improves with more experience. As a character develops further into their persona, and becomes a more experienced veteran, their skills begin to peak. The player and GM may bring the player character's skills to their full limit, showing that the character's skill development has reached its limit. From a stats and abilities roll viewpoint, the character will have developed and improved their skills over time.

But character development is not only about skills. It is about the way that a character acts and thinks. One of the parts of a character's development that a Game Master cannot assist with is how the player has the character act and respond to different situations. A player needs to decide how the character will develop over time. This is why starting with the end in mind is so important at the beginning of character creation. A player should have an idea of what sort of life's journey their character may have. In the case of our UNIT soldier, we may want to start them as a rookie recruit, and develop them into a competent and righteous veteran. Experienced adults handle situations differently than first-timers. Bringing this personal story arc into a game is the responsibility of the player. Working and finding moment within a game for the UNIT soldier character to demonstrate his development must be chosen by the player. Perhaps it is a certain in-game situation that allows the player to show the change in thinking or the enhanced level of bravery that their character has suddenly discovered. Not only is this fun for the player to demonstrate, but often other players notice this change in the game, and enjoy the role-playing and development that is happening within the campaign's greater narrative. For many experienced role-players moments like this often are the most memorable and enjoyable in a campaign.

In a person's personal journey, they undergo a lot of self-discovery and deeper understanding of the world. Ensuring that a character has the same sort of challenges and moments of development are a big part of a game. But it must also be said, that in real life our experiences change us in unexpected ways. Some experienced players will start with the end in mind and then outline a character development arc that they want their character to take. But then, a player also needs to be able to adapt to the experiences that their characters has within a game. Our UNIT veteran might be involved in a game in which the party experiences multiple deaths in the game. Whereas the character was becoming braver and more sure of themselves and their leadership ability, they might suddenly find themselves unsure and worried. Instead of developing, the character has a moment of insecurity and fear. Their overall story arc may need to be adjusted to take into account the fact that they have been a part of such a traumatic experience. Adjusting the overall story arc of a character to their in-game experiences is another part of creating a fulfilling story arc.

Starting with the end in mind is one of the simple ways that a player can consider a fulfilling journey for their character. Preemptively thinking about how a person may change over time, due to different experiences, assists in creating an engaging story for the persona. It can also put forward an entertaining set of moments within a campaign for everyone at the table to enjoy. Accomplishing this change in game can be done through both deciding how to play a given character and how one uses their stats and abilities (with the coordination of the GM). But the impetus of doing this successfully rests on the player and no one else. A player needs to make an effort to put their character's journey into the game. It should not be forced into the forefront (after all, players care more about their characters than they do yours), but it should feature in a way that it is obvious to the other players. The inclusion of this character growth makes the game genuinely more interesting and enjoyable for everyone and also allows a player the chance to feature their character in a subtle yet interesting way.

NPC FEATURE: MARGARET WILLIAMS

by Pete Murphy

Presented as part of our Non-Player Character feature this month is Margaret "Maggie" Williams, a young woman who is from 1943CE and part of the British Women's Land Army during World War II.

MARGARET "MAGGIE" ELISABETH WILLIAMS

	STR	END	DEX	CHA	MNT	INT
Level	IV	IV	IV	VI	V	V
Score	10	12	10	21	15	15

MAX OP END 24	**WOUND HEAL** 4	**INACT SAVE** 12 LEVEL III
CURR OP END 24	**FATIGUE HEAL** 4	**UNC THRESH** 6 LEVEL II

Special Abilities: None

Combat Statistics: AP: 7

Unarmed Combat - Brawling - II

Unarmed Combat - Grappling - II

Skills - Level

Administration - V

Artistic Expression - Singing - VI

Carousing - VI

Climbing - IV

Construction - IV

Earth Sciences - Geology - IV

Engineering - Mechanical - III

Gambling - VI

Gaming - IV

Leadership - VI

Life Sciences - Agriculture - IV

Public Performance - VI

Vehicles Operation - Ground - IV

Vehicles Operation - Tractor - VI

Verbal interaction - Haggling - VI

Verbal Interaction - Negotiation/Diplomacy - VI

If using the *Time Lord* RPG:

	STR	CONT	SIZE	WEIGHT	MOVE	KNOW	DET	AWAR
LEVEL	3	3	3	3	3	4	3	4

Skills - Level

Bargaining [Awar] - 3

Brawling [Con] - 1

Driving [Move] - 2

Electronics [Know] - 2

Fisticuffs [Con] - 1

Gambling - 3

McGuffin [Know] - 2

Mechanics [Know] - 1

Science [Know] - 2

Striking Appearnace [Know] - 3

Singing [Awar] - 3

MAGGIE (Left) WITH HER LAND ARMY FRIENDS ON THE FARM

If using the *Doctor Who-Adventures in Time and Space* RPG:

	AWARENESS	COORDINATION	INGENUITY	PRESENCE	RESOLVE	STRENGTH
LEVEL	4	3	4	5	3	3

Skills - Level

Athletics	- 0	Knowledge	- 2	Subterfuge	- 0
Convince	- 3	Marksman	- 0	Survival	- 1
Craft	- 1	Medicine	- 0	Technology	- 2
Fighting	- 0	Science	- 2	Transport	- 3

MAGGIE (Left) WITH HER FRIENDS

Appearance:

Race:	Human (Earth)
Sex:	Female
Height:	Short
Build:	Slim
Looks:	Attractive
Apparent Age:	Young Adult
Actual Age:	20

Recognition Handle: Maggie is small with a broad elfin smile.

Brief Personal History

1923 - Margaret (Maggie) Elisabeth Williams born to Edward (Eddie) and Ida Williams in Liverpool.
1925 - Harold (Harry) Edward Williams, Maggie's little brother, is born.
1939 - Eddie joins the Home Guard.
1941 - Maggie joins the Women's Land Army. She is sent to the village of Bodum to work on the local farm.
- Harry joined the British Army.
1942 - Harry is missing in action.
- Ida dies at home, both Maggie and Eddie think this is down to being broken hearted.
1943 - Margaret continues her work as a member of the Women’s Land Army...

Personality

Motivations/desires/goals: Maggie is very upset with her Mother dying and no news of her brother - a trip in the TARDIS is just what the Doctor ordered. When travelling in the TARDIS she will have half her mind on returning home to be with her father.

Manner: Maggie is outgoing and fun although some of this is covering the death of her Mother and her brother missing.

STORY SEEDS FOR MARGARET WILLIAMS

TRACTORS AND TRACTATORS: While in a field plowing the land, Maggie uncovers a strange giant woodlouse creature. In the distance she can hear a wheezing, groaning sound - are the two related? The Tractator is in fact a Gravis and is calling some more of its race to Earth. Already it has managed to use several of the Bodum villagers to do its work.

THE GOLDEN LION: Maggie is asked to help behind the bar at the local pub (The Golden Lion). On arriving for her first shift she finds the landlord dead, on investigating she finds the village has been invaded by the Germans. As Maggie curiosity gets the better of her she gets captured and put into the cellar of the pub - also in her makeshift

MAGGIE AT THE DANCE IN "THE RETURN"

MAGGIE AT WORK

MAGGIE VISITS THE COLLEGE

cell is a Police Box.

THE RETURN: Maggie has been invited to the local dance. On arriving with her friends to meet her date, she sees her brother Harry who runs off after he notices her. Next to the entrance of the hall is a Police Box. Harry is working undercover for the British Government looking for a German spy who has been seen near Bodum. Will Maggie blow his cover or will Harry take her into his confidence?

A MESSAGE FROM ROME: Maggie is on the farm, working with her friends, when she plows up a strange item. It is a stone block that seems to have a message carved on it. Oddly, the message is actually carved in two languages Latin and English. Even more strange is that the message seems to be addressed to Maggie herself! It reads, "It is important that whomever finds this, that you let the people know that the Roman Pandorica be secured and protected. It is to be taken to Rome soon, and I will do my best to watch over it and keep it safe.—R. Williams" Her friends think this to be a joke, as the name on the message is the same as Maggie's! When asking the farmer whose land they are working about the message, it turns out that he knows nothing about it. On the weekend, the girls decide to head into the nearby city and go to the Northampton Technical College, where they ask one of the professors if they can shed any light on the mysterious object that they have found.

The professor is able to confirm that the Latin message matches the English message on the stone that they have found. The professor also is able to date the stone and its origins to around 118CE. The professor is able to find information about the mysterious "Pandorica" in some history texts that he has, but this causes the mystery to widen even more. The text establishes that the Pandorica, a large black stone fist discovered in Roman Britain, was moved under guard to Rome in the year 118CE, the same year that the message is from! The professor learns that in 420CE, the Pandorica was plundered by the Franks, and much history of it during that time was lost. The object resurfaced in 1120CE, when it was reported that it was the prized possession of the Knights Templar. More research reveals that the Pandorica was given to the Vatican in 1231CE during the time of Pope Gregory IX. It was also sold by Marco Polo sometime after the pope had the object. One of the books reveals a simple drawing of the object, and the Professor himself is quite intrigued. He remembers having read something about a similar object.

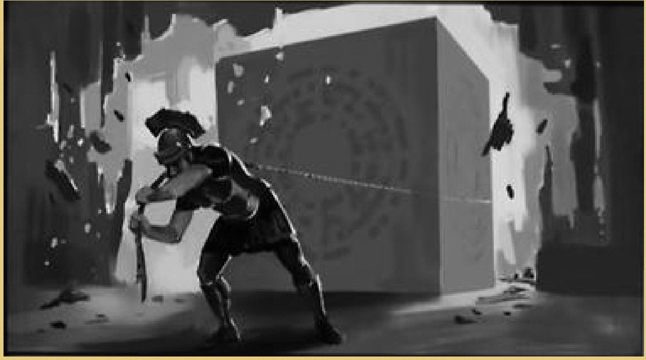
While Maggie and the Professor are deeply interested in the object, Maggie's friends are less interested and decide to look around town for some of the few eligible men that might be around. It is only Maggie and the Professor who discover a newspaper at the college from two years earlier (in 1941CE) which reveals that a London warehouse was bombed during the Blitz, and a man in Roman Centurion attire was seen pulling the strange object out of the fire. The professor makes a call to a colleague in London and learns that the Pandorica still sits a short distance away from the bombed warehouse. In fact, the black boxed Pandorica is set for demolition or removal from the site very soon! Maggie wants to see it before it is removed, and quickly tells her friends she's going to London!

Against her friends wishes, Maggie is motivated to go to the capitol to see the object. She may be absent without leave from the farm, but she is determined to make the two hour trip. Whether borrowing the professors car, or convincing him to join her on the trip, Maggie finds herself in London later in the evening, avoiding a German air raid. She arrives near the bombed warehouse to discover that the Home Guard are considering removing the object. As she and the professor argue that the objet might be of historical value, the group get into a big argument about the needs of the war department amidst a German attack, and the need to preserve some historical object that might not be of importance if the war is lost.

As the group find themselves arguing over the fate of the black box, some unexpected men turn up. They flash identification and declare themselves from "The Home Office" and instruct the area cleared. Maggie and the Professor are escorted out of the area, as the group of home office agents inspect the Pandorica, and the Home Guard soldiers clear the area and setup a perimeter. It is then that Maggie is approached by an unlikely person, a man dressed in a Roman soldier's uniform, complete with a sword. He simply identifies himself as being "The Last Centurion" and asks Maggie and the Professor to help him secure the Pandorica. He tells them that there is a treasure inside the box that is more important than any war or any government. The Professor identifies the Lone Centurion as the person who rescued the Pandorica from the burning warehouse and of whom there was a drawing in the paper. For some odd reason the Roman soldier seems honest.

The group follow the agents from the Home Office as they announce that they are getting a lorry to collect the Pandorica. But they do not return to a government building, but rather a warehouse in the East End. This alone is suspicious, but as the Centurion, Maggie, and the Professor investigate, they find a hidden radio, guns, and a German code book. The Home Office agents are actually German agents trying to track down rare and reportedly paranormal objects for the SS! But it seems as if the agents has discovered their presence and give chase to the motley group as they escape through the rubble of London.

It is up to Maggie, the Professor, and the Last Centurion to stop the Germans from getting the Pandorica and shipping it away from Britain (strapped to the top of a U-boat). Perhaps they can recruit elements of Dad's Army (the Home Guard) to help them expose the imposters and keep Britain (and the Pandorica) safe. This might be a great adventure for Maggie to experience before she ever gets an invitation to travel in a TARDIS...



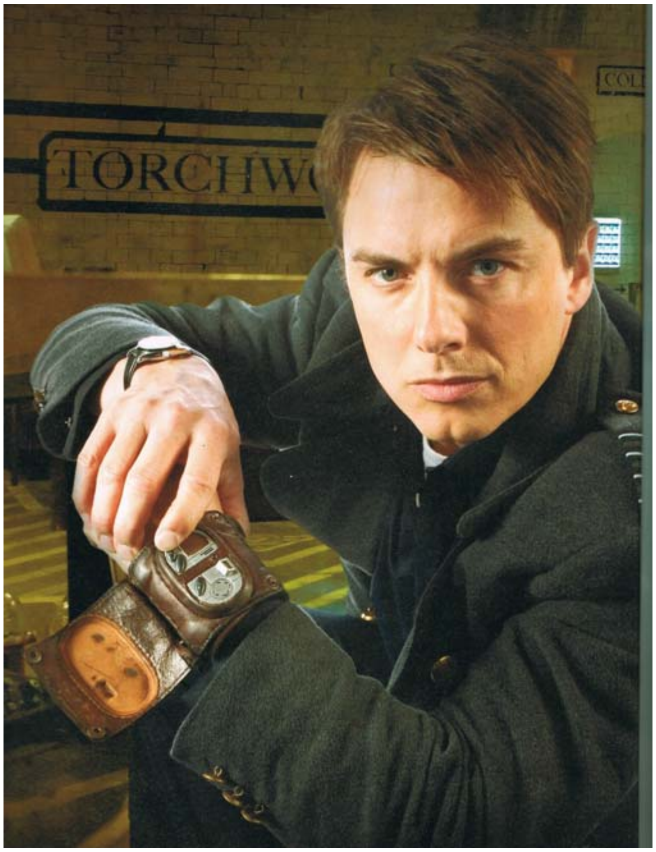
NEWSPAPER DRAWING OF THE 1941 WAREHOUSE FIRE

MAGGIE DECIDES TO GO TO LONDON

MORE ON THE LAST CENTURION

The Last Centurion is of course Rory Williams, who is protecting the Pandorica because the love of his life, Amy Pond, is inside it. Bold Game Masters may want to connect the family trees of Maggie and Rory (they are both "Williams" after all), and it may make for an interesting connection between the game and the series if it is extended family who meet.

GAME MASTERING TIPS: SPECIAL EQUIPMENT FOR CHARACTERS



CAPTAIN JACK'S VORTEX MANIPULATOR

POINTS TO CONSIDER

The following are some items that GMs should consider when playing in a campaign:

- Make an effort to **have the equipment that a character uses match their persona and characterization.**
- **Most characters should only have one or two special gadgets.** Players will want to collect many items, but then soon the players will rely on the equipment they have rather than their wits to solve a given adventure.
- A GM can **control what gadgets a character has by affecting the gadget in game play**. The device may not work in certain circumstances or on certain materials (a sonic screwdriver on wood for example). This may chance how often the device is relied on or used in certain in-game circumstances.
- If a gadget or item of equipment is being used in a way that is contrary to the characterization of the hero, **a GM might be in an appropriate position to remove the item from play.**

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One of the interesting features created for the *Doctor Who-Adventures in Time and Space* RPG is the introduction of gadget cards for characters to acquire and use. On top of gadgets that can be simply found or acquired mid-game, the rules of DWAiTS also provide for the creation of gadgets with the Jiggery-Pokery rules (presented on page 68 of the 1st Edition "Tennant" Gamemaster's Guide, and page 77 of the 2nd Edition "Smith" Gamemaster's Guide). While these rules are expanded on in the game, this article on gamemastering hopes to investigate how a Game Master or player may find a better relationship with an item that might become unique to their character.

In the *Doctor Who* series, there have been a number of characters that possess a special piece of equipment that they regularly use. Most famously, the Doctor is best known for having the infamous sonic screwdriver. Other characters in the series also famously had notable pieces of special equipment that helped to define them. Captain Jack and River song each possessed a vortex manipulator that allowed them the limited capacity to travel through time. The Doctor's companion Ace often carried Nitro-9 explosives around with her, while Leela possessed and used Janis thorns, even against the Doctor's wishes. Rose carried with her a mobile phone that the Time Lord had modified so that it could call anywhere at any time. Even the Master is known for carrying a Tissue Compression Eli minatory, a deadly weapon that shrinks its victims.

Not unlike the various gadgets that Q and the Quartermaster corps design and equip James Bond with, these special devices lend a hand in helping create a character's overall persona. The equipment that a character carries helps to define them. In the case of James Bond, his gadgets help represent that the elusive secret agent always has at least one trick up his sleeve. Though most Whovian characters are restricted to a single gadget or two, those gadgets help them not only overcome an obstacle or villain but help them define their personality within the context of the series (or in our investigation into the context of the game).

The fact that the Doctor's special gadget is not a weapon, but rather a multi-functional tool, helps to establish his character as being smart and clever. He is a character who will think his way out of danger, and also (by virtue of his device being a screwdriver) manipulate the items around him to help his cause. When Sarah Jane Smith sported her sonic lipstick in the episode "Journey's End" and in *The Sarah Jane Adventures* series, it established Sarah's own cleverness as well as her femininity. Ace's handy Nitro-9 explosives establish that she is a bit of a tomboy, willing to mix chemicals and play with explosives (at least for a girl from the 1980s). As a savage woman from the future, Leela's carrying her knife and a small compliment of deadly paralyzing Janis thorns established her own savage and survivalist nature.

THE MASTER'S LASER SCREWDRIVER

THE DOCTOR'S PSYCHIC PAPER

ACE'S NITRO 9 AND LEELA's JANIS THORN

Rory Williams' portable medkit represented his own medical background and desire to help those injured or in pain. And Rose Tyler's modified mobile phone represented her connection to her family and friends that were so prevalent in her story arc.

In a well planned writer's storyline, when a gadget or piece of special equipment become a permanent feature of a character's equipment list, it is often planned to be a complementary feature of the character's personality as well. But that is a bit of a difference, between the planned out TV series, and the more free-flowing develop-as-you-go universe of a role-playing game. As characters choose to acquire or build a gadget or piece of equipment during the course of a game, they are doing so to find a solution to a problem at hand. The players are often not thinking about ensuring that the piece of equipment compliments their characterization. This means that in an RPG, the gadget often actually influences the development or direction that a character is taken, rather than being a reflection of the character's personality. As such, this means that the gadgets and equipment that a character uses needs to be closely considered by a Game Master when adjudicating the creation of an item.

GMs (and players) should be conscious that the equipment that they use and create helps to define their characters. If a Game Master feels that a player is creating a gadget that might be contrary to a character's personality it might be in the game's interest for the gadget to have a limited life span, perhaps be only be functional in certain circumstances, or have certain limitations imposed

(continued from previous page)

- **Gadgets should be used to complement an adventure,** not derail the course of a game. If a player uses one to take the game off course, it is appropriate to have the gadget fail.

- **Gadgets or a character's piece of equipment should not be the solution to a given adventure.** Game Masters need to be sure that the answer to the problem at hand is not as simple as "I use the sonic screwdriver". A gadget should help in putting together or finding the solution, and not outright be the answer to end the adventure.

- As a campaign unfolds **a GM should give the characters an opportunity to change or upgrade their gadgets** as the characters develop their personalities and goals. This can either be by modifying and improving a piece of equipment, or by replacing it with a new item all together.

- **There should be** occasions in a campaign **in which the gadget itself is not a solution to a problem, but cannibalizing the gadget may get a part needed** to help solve the problem at hand. It is often a difficult, exciting and dramatic step for a character to have to destroy their own piece of equipment in order to get at a part that will help them.

- There should be situations in which players must choose between different pieces of equipment. Rather than collecting everything that they find, **players should have to carefully select the equipment choices they make.**

- **Equipment and gadgets should not be presented as goals for the characters to achieve.** This creates a scramble and "monte haul" situation in which players are selfish.

STEVEN WITH HIS STUFFED BEAR "HI-FI"

THE DOCTOR'S SONIC SCCREWDRIVER

SARAH JANE'S SONIC LIPSTICK

ROSE'S GO-ANYWHERE PHONE

THE BRIGADIER'S TRUSTY WEBLEY PISTOL

on it. Even in the *Doctor Who* series, when the production team felt that the Doctor's sonic screwdriver was being used by writers too much to get the Doctor out of a bind, the decision was made for the sonic screwdriver itself to be destroyed in the episode "The Visitation". This allowed the writers to concentrate on developing the Doctor's intellect, rather than continue his reliance on the sonic tool. The destruction of a particularly overpowered gadget, or one that runs contrary to a character's true characterization should not be ruled out by a Game Master.

But before such extreme measures are taken by a GM who feels that a particular gadget is perhaps used too often or operates in a fashion that is contrary to a character's personality, one should try to limit the gadget's effectiveness. A GM should remember that villains, monsters, and NPCs also have a pool of story points to use in a game. Such story points can be used to make a gadget ineffective. A door could suddenly be "deadlock sealed" to prevent the use of the sonic screwdriver, or a character may have "psychic training" making the use of psychic paper impossible on them. GMs do not need to be to heavy-handed in order to affect the narrative of an adventure and render a set piece of equipment ineffective. Creating in-game circumstances for a tool's inability to work will make a character rely on the device less, and in turn will create a situation in which the characterization of the hero is not overly-influenced by the equipment they use. One does not need to use a story point for a gadget to be ineffective. The fact that the gadget is ineffective can simply be a feature of the situation. This should be the case for the *Doctor Who* games that do not include story points, such as the FASA version and *Time Lord*.

So where does the responsibility of creating an appropriate gadget fall? Both the Game Master and the player are partners in ensuring that a new gadget or piece of equipment fits their character.

A Game Master needs to ensure that they do not populate their game setting with overly-simplistic solutions and gear that players are going to quickly grab and keep. Many players come from a *Dungeons & Dragons* style background in which they are willing to keep every bit of potentially useful brick-a-brack that they find. "One might not have a reason to keep that heavy spanner now, but we might need it later…" The various *Doctor Who* RPGs really do not have significant encumbrance rules, but a GM should make players choose between items their characters are carrying rather then letting them haul around everything that they can get their hands on. "Realistically, you can only carry the blasters, or the door opening device and the computer tablet. You need to decide which…"

Secondly, a Game Master can choose what items are found in the environment. If a GM populates a spaceship with thermal blasters, odds are the characters will look to these weapons as a potential solution for solving the situation at hand. Keeping the list of available equipment to a minimum creates both an environment of desperation and danger, and also limits the amount of choices the players have. A solid Game Master may also do the reverse by populating an area with unlimited equipment ("the players find a well stocked store room full of energy weapons, electrical equipment, and foodstuffs") but will create a situation in which the use of certain equipment must be ruled out ("because of the xenon gas in the environment use of energy weapons and electrical devices may cause an explosion that could kill everyone. Guess we have to figure out a solution using those food stuffs…").

This sort of attention to detail when dealing with devices and gadgets will pay off in a game, because players will be both impressed and excited by the amount of detail and the clever situation that their characters will find themselves faced with.

The other half of the equation in determining an appropriate or useful gadget for a character is a player themselves. A player has their character's personality and style in mind when they create and play their in-game persona. Still, it may be difficult for a player to make a fairly good character choice. It is unusual for a player to think ahead to a character's true style and consider thoughts of the character's future development when faced with the pressure to solve an adventure or even to ensure their character's very survival. Most players will simply not make a choice that will put their character's development and story arc at the forefront of what type of gadget they create. The gadget will almost always be the item that will be most helpful at that moment. While only the most experienced players will choose gadgets that reflect the style of the character at hand, a Game Master can calmly remind players to be sure they are true to their characters while a game is going on. This is often easier when playing characters from the TV series (the Doctor and Oswin for example), but is also appropriate for completely original TARDIS crews as well. Still, players will often not heed this advice for the sake of finding a speedy solution to their predicament. A savvy GM might award story points to a player who follows their hints or suggestions, or who keeps their character's motivations truly in mind when making a piece of equipment.

There is no perfect way for Game Masters to help players realize how their characters might direct their efforts when creating a gadget. Providing certain materials in the setting can help direct this gadget creation. So can gentle reminders of a character's motivations or occupation. For example, a character who is a Doctor may notice that there are chemicals in a room that can render someone unconscious (thus accomplishing the task at hand) versus noticing that the chemicals can also kill. In DWAiTS an Awareness roll would serve as a way for a Game Master to clue a player in to something that the character should consider. The same skill can be used in *Time Lord*, and the skill of Intuition can be used in the FASA RPG. Players who are at a loss for what to do in a given situation can also ask for these roll from the GM. Often players bright enough to ask for awareness rolls are also willing to follow their character's story arc.

Game Masters can also use out-of-game opportunities to talk about this predicament with their players. Sometimes simply questioning why the players are acting a bit out-of-character when it comes to their actions and equipment uses will help make the players more aware of their choices and encourage them to be better role-players.

The various gear and equipment that a character makes or carries should compliment the character as a whole as much possible. Game Masters and players should try to make an effort to ensure that a gadget or special piece or regular equipment that a character carries is a reflection of the hero's character. But Game Masters must also remember that in a role-playing game the situations and circumstances unfold in the game, and affect the characters themselves, just like a real person is affected by their experiences. The same is true for characters. They change over time. Simply finding a reasonable balance of gadget use is a good win in an RPG

NYSSSA'S WITH HER ION BONDER

JAMIE WIELDS HIS KNIFE

RORY'S PORTABLE MED PACK

ROMANA HAS HER OWN SONIC

TISSUE COMPRESSION ELIMINATOR

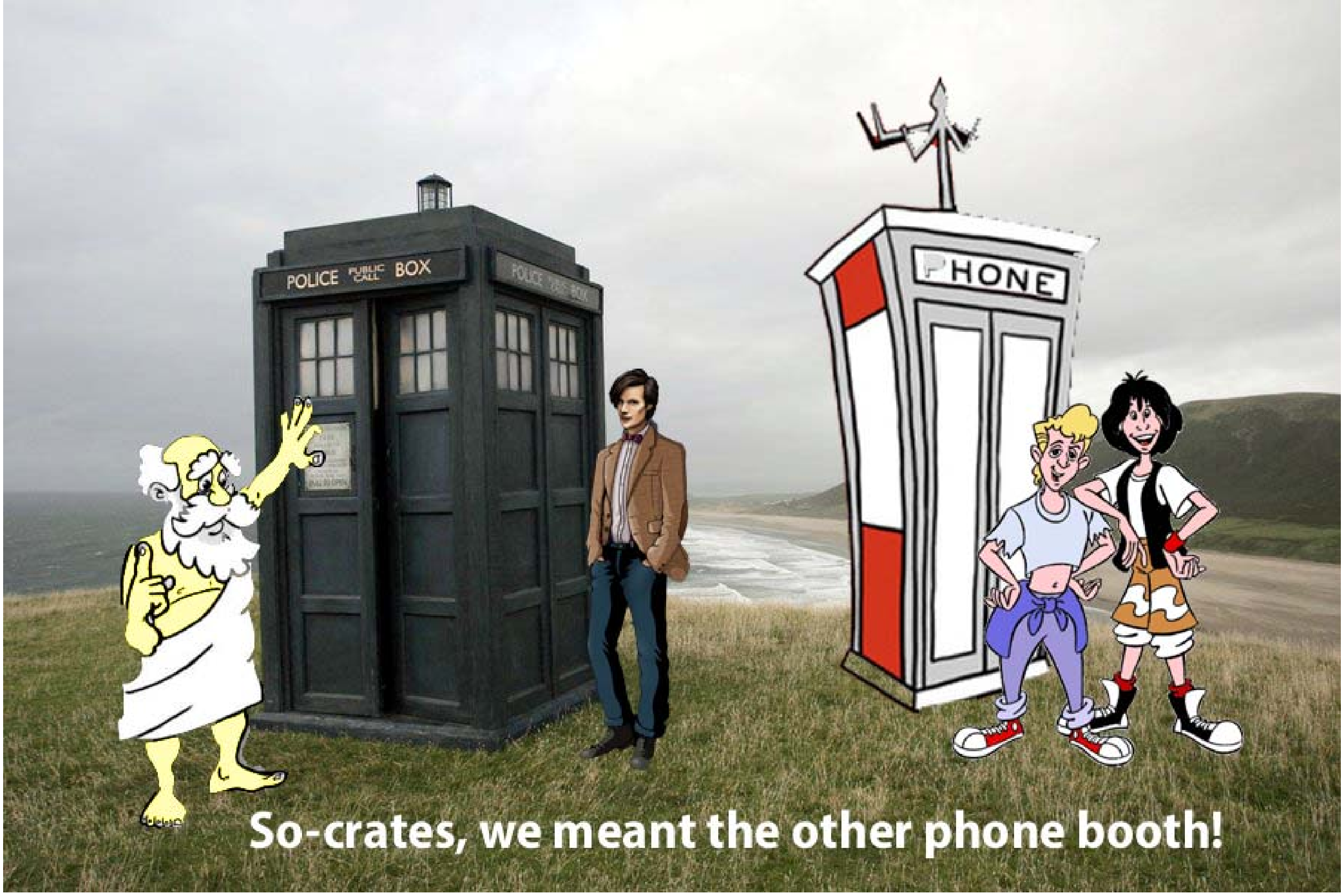
Yahtzee
DOCTOR WHO
50
POLICE PUBLIC CALL BOX

DOCTOR WHO YAHTZEE

Recently released is a *50th Anniversary edition Doctor Who Yahtzee* set. The game itself uses some of the Doctor's enemies on the faces of the dice, such as Daleks, Cybermen and Silence. The game's most endearing feature is that it comes with a TARDIS shaped dice cup to roll the bones during the game. The cup even comes with a cover appropriately finishing the TARDIS itself.

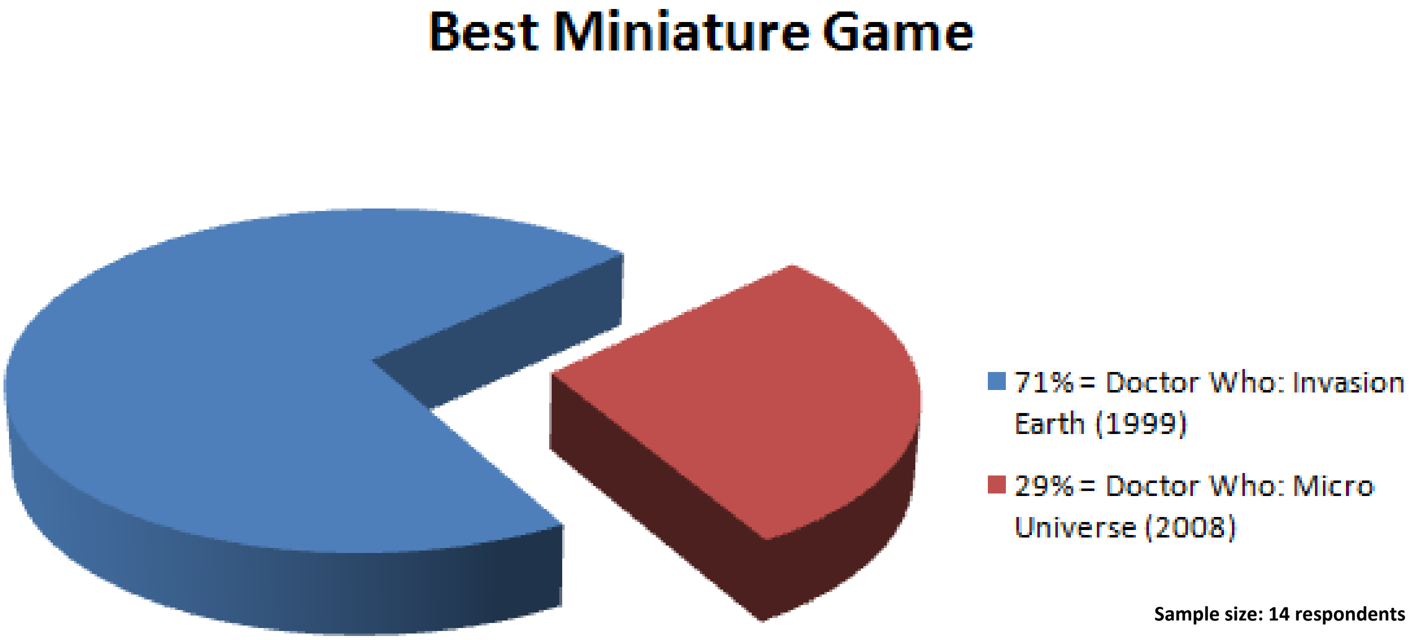
Seeing as the set is an official 50th Anniversary set, its release date was set for early in 2013. Currently the availability is spotty as it sold out as an item at many game and standard stores. It may still be available on amazon.com and other select websites that carry the game. We think this could be a great addition to the *Doctor Who* gaming world, as a simple but familiar family game with a *Doctor Who* theme.

XUE WHO by Jeff Miller

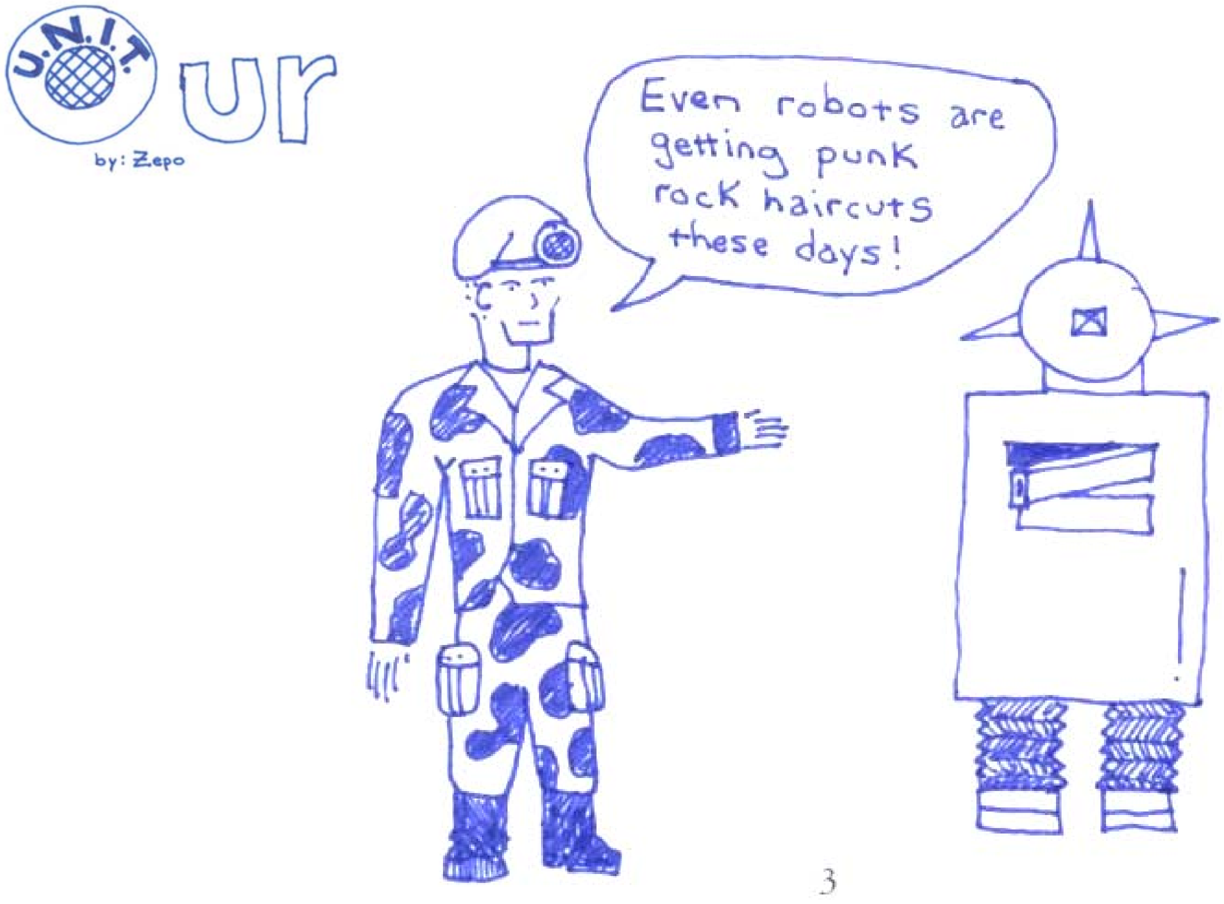

POLICE PUBLIC CALL BOX
PHONE
So-crates, we meant the other phone booth!

GAMER POLL: **BEST DOCTOR WHO RPG**

We took our poll online to the Gallifrey Base forum and surveyed the readers by asking them “What is the best Doctor Who Miniature Game?” As this was limited to official licensed releases it limited the field to two answers and also limited the number of respondents as those replying would have to be familiar with both games. Coming in first place with 71% of the votes was the Harlequin created *Doctor Who: Invasion Earth* game. Coming in second with 29% of the votes was the simplistic *Doctor Who: Micro Universe* game. In general, people liked the miniatures, but comments suggested that there was room for great improvement on any miniatures game.



Sample size: 14 respondents


U.N.I.T. ur
by: Zepo
Even robots are getting punk rock haircuts these days!
3

DDWRPG

DIARY OF THE DOCTOR WHO ROLE-PLAYING GAMES

NEXT ISSUE:

MORE ADVENTURE MODULES - GAME MASTER TIPS
A LOOK AT "TIME MEDDLERS" THE FIRST DOCTOR WHO RPG FANZINE
DWAITS FIRST DOCTOR SOURCEBOOK REVIEW

and More....

Send your contributions, articles, comments and correspondence to:
seidler@msoe.edu